THIRD EDITION

EXHAUSTIVE & CRITICAL STUDY

OF

REPRESENTATIVE SELECTIONS IN POETRY

(T. P. BAJPAI)

Containing :

Biographical and Critical Introduction to each Poem; Summary in English and Hindi with Explanations, Questions & Answers etc. etc.

By

The Wellknown writer

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CHAPTER I

THE QUALITY OF MERCY

(William Shakespeare)

Life and Works of the Poet—Born of well-to-do parents in 1564, at Stratford-on-Avon, William Shakespeare came to London about 1587. His father's fortunes had declined, and his unhappy early marriage to Anne Hathaway, together with the lack of employment, was probably instrumental in driving the youth to London. The visit of the Queen's players in 1587, which turned his thoughts to the stage, may also be reckoned as one of the factors responsible for his migration. Be that as it may, to London he came, and, in 1594, there is mention of him as belonging to the Lord Chamberlane's company. Actor, reshaper of old plays, poet, dramatist, and manager—such are the chief phases in his career. Little though we know about his life, we can at least gather that he possessed extraordinary creative powers and had a shrewd and businesslike capacity for managing his affairs. In 1612, he retired to Stratford—his native place—where he lived happily with his daughter till 1616, the year of his death.

There are some thirty-seven play in which Shakespeare's hand is seen. Of these, thirty-one are exclusively written in collaboration with some of his contemporaries. Besides these, two long poems and about two hundred sonnets are also attributed to his authorship.

Shakespeare was not merely a dramatist. He was the greatest poet that ever lived. His poetry has in itself the power and varied excellences of all the other poetry. In grandeur, beauty, passion and music, fertility of imagination and felicity of language—in fact in all the higher gifts of song—he may be ranked with the greatest.

Introduction—The poem entitled as *The Quality of Mercy* is not an independent piece of poetry. The lines are from the famous speech of Portia, in *The Merchant of Venice* (Act IV, Scene, I), delivered in the Court of the Duke of Venice, in connection with a dispute between Antonio and Shylock

over a bond. On this occasion. Portia had come disguised as a lawyer to plead for the Antonio—her husband's friend.

These lines on the noble quality of mercy, are famous in English literature. They are the oft-quoted ones They constitute a matchless piece of eloquence, which, with an irresistible and solemn pathos, falls upon our hearts like gentle dew from heaven. They contain within themselves the essence of the Christian doctrine of charity or mercy.

Substance—Portia begin with an appeal to Shylock to be merciful towards Antonio. She then eloquently dwells upon the heavenly qualities of mercy. She says that mercy is spontaneous, it cannot be forced upon anyone. It is a double blessing as it bestows happiness upon the one who shows mercy as well as the one who receives it.

Mercy is an essential attribute of greatness. Even kings and potentates cannot aspire to glory, if they are not merceful. Mercy behoves them better than the sceptre which they wield. Mercy is divine, without God's mercy we shall be nowhere.

None of us is free from sin, and yet we all pray to God for mercy. So we should all be merciful towards our fellow-beings if we expect God to be merciful towards us.

सारांश

प्रारंभ मे, पोर्शिया शायलॉक से एंटोनियो के प्रति दया प्रदर्शित करने का अनुरोध करती है। तत्पश्चात् वह विलक्षण शब्दो मे दया के अलौकिक गुणों का परिचय देती है। वह कहती है कि दया स्वभावतः उत्पन्न होती है; वह बलात् उत्पन्न नहीं की जा सकती। वह एक ऐसा वरदान है जो दया प्रदर्शित करने वाले और दया से लाभान्वित होने वाले दोनो को सुख प्रदान करता है

दया, महान् पुरुषों का एक आवश्यक लक्षण है। दया से शून्य सम्राट् और सत्ताधीश भी यशोकामना नहीं कर सकते। उन्हें दया जितनी शोभा देती है, उतनी शोभा उनका राजदंड भी नहीं देता, दया ईश्वरीय गुण है; ईश्वर की दया के बिना हम कहीं के भी नहीं रहेंगे।

हममें से कोई भी निष्पाप नही है ; तथापि हम सब ईश्वर से दया की प्रार्थना करते है। ऐसी अवस्था मे, यदि हम ईश्वर से दया की आशा करते हैं तो हम सबको भी अपने साथियों के प्रति दयापूर्ण व्यवहार करना चाहिए।

NOTES & EXPLANATIONS

Lines 1—4 :—**Strained**—Forced upon—बलात उत्पन्न की गई। **The quality. ... strained**—There is no question of compulsion with reference to mercy. **It droppeth** — It comes naturally, if at all it comes—वह अपने-आप उमडती है। **It......... beneath**—Rain falls of its own accord—just when and where it pleases. Just as there is no compulsion in case of rain, so is there no possibility of forcing out mercy from one's heart. It manifests itself spontaneously. **Upon the place beneath**—Upon the earth—पृथ्वी पर। **It is twice blest**—It is a twofold blessing, for both, the one who shows mercy and the one who receives it, are made happy thereby—वह उभयपक्षीय वरदान है।

Explanation—*The quality........... . ..... twice blest.*

These lines occur in Portia's appeal to Shylock in *The Merchant of Venice.* While pleading for her husband's friend, she tries to persuade the Jew to spare the life of Antonio, and praises the heavenly quality of mercy.

Mercy is spontaneous ; it cannot be forced from the heart of a man. It flows naturally in him who has the milk of human kindness in his nature. It is a blessing for the people on earth, similar to the gentle rain which of its own accord comes down from the heavens above. It is a heavenly gift to the mortals below. Mercy is a twofold blessing. It glorifies the one who bestows it as well as the one who receives it.

ये पंक्तियाँ, 'मर्चेन्ट ऑफ वेनिस' नामक नाटक मे शायलॉक के प्रति पोर्शिया के अनुरोध मे से ली गई हैं। अपने पति के मित्र का पक्ष-समर्थन करते हुए, वह दया की अलौकिक महत्ता का वर्णन करती है और यहूदी को एंटोनियो के प्रति सदय बनाने का यत्न करती है।

दया स्वभावतः उत्पन्न होती है ; वह किसी मनुष्य के हृदय मे बलपूर्वक उत्पन्न नही की जा सकती। वह उस हृदय से निसर्गतः प्रभावित होती है,

मानवोचित करुणा के अमृत से परिपूर्ण होता है,वर्षा के सुशीतल जल की भाँति, जो अपने आप धराधाम पर अवतीर्ण होता है, दया भी भूलोकवासियों के लिए एक ईश्वरीय वरदान है। वह दुहरा वरदान है। यह दया प्रदर्शित करने वाले और उससे लाभ उठाने वाले पक्षों को सुख प्रदान करती है।

Lines 5—14 :—**It is mightiest in the mightiest**—It shines to the best advantage in persons who are in possession of great strength and power—जो जितना अधिक शक्तिशाली होता है, दया उसे उतनी ही अधिक शोभा देती है। **Become**—Behoves—शोभा देती है। **Throned monarch**—Kings seated on thrones—सिंहासनासीन नृपति। **It becomes. crown**—Mercy is a better attribute of kings than the crown which they wear. True greatness of kings lies in mercy rather than in the power which they exercise. **Sceptre** - Wand which a king carries as a symbol of power and authority—राजदण्ड। **Temporal power**—Earthly greatness—लौकिक सत्ता। **Shows.. power**—Is the outward sign and emblem of worldly greatness. **Attribute to**—Visible sign of—प्रत्यक्ष लक्षण। **Awe and majesty**—Both have to be taken together as meaning awe-inspiring majesty, majesty which inspires awe in the mind of subjects—सम्भ्रम उत्पन्न करने-वाली प्रभुता। **Wherein doth sit**—Which is the source of—जिस पर आश्रित रहते हैं। (Reference is to the sceptre which inspires awe in the minds of and is a source of dread and fear to the subjects). **Above**—superior in quality—श्रेष्ठतर। **Sceptered sway**—Authority symbolised by the sceptre—राजदण्ड की प्रभुता **Enthroned**—Has its seat—आसीन है। **It is... kings**—just as the sceptre is an outward attribute of a king, similarly mercy is an inner attribute. The place of the sceptre is in his hands but the place of mercy is in his heart. **It is........Himself**—It is a divine quality and befits God Himself; we cannot think of God without mercy. **Likest God's**—Godlike—ईश्वरतुल्य। **Seasons**—Tempers—कठोरता का शमन करती है। **And earthly.......... seasons justice**—Man's power is then most like upto God's when he exercises it mercifully.

Explanation— "*'Tis mightiest...................seasons justice.*"

The greater the power a man exercises, the greater is the glory of his mercy. Mercy is an attribute of kings better than the crown which they wear. The sceptre, which a king carries, merely symbolises his earthly power and greatness, and serves only to inspire awe in the hearts of his subjects. It is the chief source of fear which kingly authority arouses in others, because it holds out the threat of punishment to those who run against the laws of the state. But mercy is something superior in quality to the power and authority of the sceptre. It resides in kings' hearts whereas the sceptre merely adorns their hands. Mercy is a divine quality and befits God Himself. And so even worldly power assumes heavenly glory when those who wield the power exercise it with due observance of mercy. To put it otherwise, kings and potentiates of the world should not be after mere dispensation of strict justice, but also take into consideration the human weaknesses and show forbearance towards the wrongdoers. In this way, even earthly power can be made to assume heavenly qualities.

मनुष्य जितना अधिक शक्तिशाली होता है, दया उसे उतनी ही अधिक शोभा देती है। दया राजाओ का भूषण है, और वह उनके द्वारा धारण किये जानेवाले मुकुटो की अपेक्षा अधिक गौरवशाली है। राजा के हाथ का दण्ड मात्र उसकी लौकिक प्रभुता और महत्ता का प्रतीक और प्रजा के हृदय में भय उत्पन्न करने का साधन होता है। वह उस भय का प्रधान साधन है जो राजकीय प्रभुता दूसरो के हृदय मे उत्पन्न करती है; क्योकि वह उन लोगो को, जो राजकीय नियमो का अतिक्रमण करते हैं, राजदण्ड का भय दिलाता है। परन्तु, दया की महत्ता राजदण्ड की शक्ति और प्रभुता से कही अधिक है। वह राजाओ के हृदय को गौरवान्वित करती है, जब कि राजदण्ड केवल उनके हाथ की शोभा बढाता है। या एक ईश्वरीय गुण है, और वह ईश्वर को भी गौरवान्वित करती है। और, इसलिए, लौकिक प्रभुता भी, जब उसका प्रयोग समुचित दया के साथ किया जाता है तो, अलौकिक गौरव से युक्त हो उठती है। अन्य शब्दों मे, संसार के राजाओ और सत्ताधीशो को केवल न्याय-दान का ही ध्यान नही रखना चाहिए, वरंच उन्हे मानवीय दुर्बलताओ का ध्यान रखते हुए अपराधियो

के प्रति क्षमाशीलता भी प्रदर्शित करनी चाहिए। इस प्रकार लौकिक प्रभुता भी अलौकिक आभा से दीप्त हो उठती है।

Lines 15—20 :—**Plea**—Claim ; demand—माँग । **Though ....plea**—Though you pursue this suit in the name of justice ' though apparently you have taken your stand on the ground of justice and nothing else. **Consider**—Remember—याद रखो । **In the course of justice**—If God dealt out strict justice to all of us ; God, instead of tempering justice with mercy, gave us justice alone. **Salvation**—Deliverance from sin and its consequences—मुक्ति । **None ..salvation**—None of us would have any chance of being saved, as we are all sinners more or less. **Teach us....mercy**—Teaches us to be merciful in order that be may expect mercy from God.

Explanation—"*Therefore, Jew...... ....deeds of mercy*"

Portia tells the Jew (Shylock) that although he be clamouring for justice he must not forget that if God were to dispense strict and unmitigated justice to all, none of us could ever hope to escape the consequences of our sins. We are all sinners and yet we pray Him for mercy. Everyday in Lord's Prayer we say : "Forgive us our trespasses as we forgive those that trespass against us." This prayer should teach us to be merciful and forgiving towards our fellow-creatures. Otherwise we, too, should expect no mercy from Him and be prepared to face the consequences of our sins and trespasses.

पोर्शिया यहूदी से कहती है कि यद्यपि वह (यहूदी) न्याय का प्रार्थी है, तथापि उसे यह नहीं भूलना चाहिए कि यदि ईश्वर सभी के प्रति कठोर और निरपेक्ष न्याय का व्यवहार करने लग जाय तो हममें से कोई भी अपने पापों के परिणामों से बचे रहने की आशा ही नहीं कर सकता। हम सब लोग पापी हैं, फिर भी हम ईश्वर से दया की प्रार्थना करते हैं। ईश्वर के प्रति प्रार्थना में हम प्रतिदिन कहा करते हैं; "जिस प्रकार हम अपने विरुद्ध कार्य करने वाले लोगों को क्षमा करते हैं, उसी प्रकार हे ईश्वर, तू भी हमें उन कार्यों के लिए क्षमा कर जो हम तेरी इच्छा के विरुद्ध करते हैं।' इस प्रार्थना से हमें

अपने साथियों के प्रति सदय तथा क्षमाशील व्यवहार करने की शिक्षा ग्रहण करनी चाहिए। यदि हम ऐसा नही करते तो हमें भी ईश्वर से दया की प्रत्याशा करने का कोई अधिकार नही है, और ऐसी अवस्था मे हमे अपने पापो का दण्ड भोगने के लिए तैयार रहना चाहिए।

QUESTIONS & ANSWERS

Q. 1—Give the substance of the poem in your own words.

Ans—Refer to the Notes above.

Q. 2.—Explain :—

(*a*) It is the mightiest......kings.

(*b*) But Mercy......Justice.

(*c*) Though Justice .. ..salvation.

Ans—Refer to the Notes above.

Q. 3—Sum up Portia's arguments in favour of mercy.

Ans—Portia appeals to Shylock to show mercy towards Antonio, and advances the following arguments in support of her appeal :—

1—Mercy is a heavenly blessing It is a double blessing for it benefits both the parties—him who show mercy as well as him towards whom it is shown.

2—The mightier a man the greater is the glory of mercy shown by him. It befits kings and potentates better than the symbols of worldly power which they carry.

3—Mercy is an essential attribute of God. And so even worldly power is made to appear like that of God when it is exercised with due observance of mercy.

4—We are all sinners, yet we always prays for God's mercy. And if God were not merciful we can never hope to escape the consequences of our sins Considering this, we should all be merciful towards those who trespass against us.

———

CHAPTER II

ON HIS BLINDNESS

(*John Milton*)

Life and Works of the Poet—John Milton, 'the third among the sons of light', was born in Bread Street, London, on 9th December 1608 His family belonged to Oxfordshire His father was a money scrivener. Milton entered St Paul's School in 1620. and five years later joined the Christ Church College, Cambridge. He could not pull on well with the College authorities and was rusticated. He, however, took his M. A. degree in 1632.

After his educational career, Milton came to life at Horton in Buckinghamshire and spent six years here. Most of his early poems including *Lycidas* and *L'Allegro* were written at this place.

After six years of stay at Horton Milton left for a foreign tour in the beginning of 1633. He spent the greater part of two years chiefly in Italy. He had to cut short his tour due to the political disturbances in England After returning home, he settled in Aldergate Street, and acted as a School-master and a tutor.

During the twenty years of civil disturbances he wrote, except a few sonnets, no poetry, but all prose. He married Mary Powell in 1643. After a few weeks of their marriage his wife left him and went to her parents. She returned in 1645 and died in 1652, leaving him three daughters whose relations with him were not happier than with their mother Meanwhile he procured a post, under the Common-wealth, of Secretary of Foreign Tongues. He lost his eyesight in the same year in which his first wife died. He married again in 1656. At the time of Restoration he hid himself and settled near Bunhill fields He married a third time in 1663 The publication of his great epics, *Paradise Lost* and *Paradise Regained* followed at no long intervals, and he died in November 1674 and was buried at St. Gile's Cripplegate, beside his father.

Milton's name among English poets stands supreme, and no one except Shakespeare can equal him in poetry. Milton's main poetical works, which have the stamp of immorality on

them, are : (1) Lycidas, (2) Comus, (3) Paradise Lost, (4) Paradise Regained, and (5) Samson Agonistes, besides a few sonnets are two longer poems *L'Allegro* and *Il Penseroso.* These have immortalised the name of the great poet.

Milton as a Poet—Milton is one of the greatest poets that England has ever produced His poetry is marked by qualities of stateliness, sublimity, majestic grandeur and above all by a deep religious tone. He is a serious poet, and to him the work of writing poetry is not only a means of giving delight but a means of elevating the soul and purging it of the base things as well.

The chief characteristic of Milton's poetry is stateliness of manner, and dignity and majesty in style. Whatever Milton writes, he writes in a dignified manner. He used the qualities of austerity to raise English poetry to a noble level in those days, with more unflinching purpose than cherished by others.

Milton imparted to English poetry the quality of sublimity. No poet has produced works so conscientiously perfect as Milton. His life was sublime, noble and natural. These qualities of his own character are fully reflected in his poetry.

The third characteristic of his poetry is that it is marked with a deep sense of beauty He has displayed this quality in his early poems, *L'Allegro, Il Penseroso, Comus* and *Lycidas,* to a marked extent. Even ugliness itself turns into beauty and majesty in his hand.

Milton's poetry does not concern itself with the common objects of everyday interest for its subject-matter. His problems are of eternal interest and his genius can find full scope only in dealing with grand themes.

Another characteristic of his poetry is a note of suggestiveness. His poems do not give the entire pictures in detail, but leave the major part to be filled by the readers' imagination. He always present his discriptions in bold outlines.

His poetry is characterised by its scholarly learning, and its wealth of classical mythology and allusions. His poems are suffused with classical references, and that makes his poems difficult for ordinary understanding. There is seriousness in his poetry.

Milton's poetry is not marked by touches of humanity. He knew the human nature in the gross, and had never studied the shades of character.

Milton's poetry has the quality of deep music. He had "the ear and the passion for harmony." He could successfully create musical lines because of his masterly handling of English prosody.

His poetry is marked by the spirit of Puritanism, and is devoid of humour. There is also the spirit of Renaissance in his poetry.

The last but not the least important feature of Milton's poetry is that he is one of those poets who have not written on the subject of love. The fire of love did not inflame him. His only love sonnet is *To the Nightingale.*

Milton will always be remembered as a great poet of England, and if England is to be represented in an international congress of poets, it will be by Shakespeare first and Milton next. Milton was, in the words of Tennyson—

> **"Mighty-mouthed inventor of harmonies,**
> **Skilled to sing of Tune and Eternity**
> **God-gifted Organ-Voice of England,**
> **Milton, a name to resound for ages."**

Introduction—This sonnet was written when Milton lost his eyesight at the age of forty-four. His reaction to this calamity, as expressed in this sonnet, was deep and soul-stirring. No wonder then that the sonnet, owing particularly to its pathetic touch, is considered as one of the best sonnets of Milton.

When the poet reflects that his blindness will stand in his way of pursuing of Muse of Poetry, he is seriously perturbed. Milton thought that the real mission of the life was sing the praises of God. But now, since he had lost his eyesight, he would be helpless to do so. And as such he might be punished by God for his failure to make use of his poetic talents. The poet, however, finds solace in the idea that God has thousands of angels to do his bidding, and cares not for man's service; and that submission to God's will, without grumbling at his ways, was the best way of serving Him.

The grace, the beauty and the solemn simplicity of the poem are without parallel. It reflects the poet's faith and belief, and his unwavering loyalty to God. It reveals the true nobility and greatness of the poet's soul.

Substance—The poet feels frustrated at the loss of his eyesight. He reflects that he has yet to live more than half of his life, and all those days he will have to sit idle unable to make any use of his talents. His desire to serve God with his poetic talents is now keener than ever before, which is all the more unfortunate because he finds himself utterly helpless to pursue the cherished goal of his life owing to the calamity that has befallen him.

He is afraid lest after his death God might scold him for his failure in life to make use of what he had been gifted with by Him. He, however, finds consolation in the thought that God cannot be so unreasonable as to expect him to write without eyesight. On deeper thought he feels that service is not the only way to please God. He can also be pleased by one's complete surrender to His will Those who calmly submit to God's will and patiently put up with their lot, please Him no less than the angels who are ever flying over the land and the ocean to do His bidding.

सारांश

नेत्र ज्योति के नष्ट हो जाने से कवि को घोर निराशा होती है। वह विचार करता है कि अभी आधे मे अधिक उसकी जीवन-यात्रा शेप है ; और उसे अपने ये सब शेप दिन अकर्मण्यता मे व्यतीत करने होंगे, और वह अपनी मानसिक शक्तियो का कोई उपयोग नही कर पायेगा। अपनी कवित्व-शक्ति द्वारा ईश्वर को प्रसन्न करने की उसकी इच्छा अब और भी अधिक बलवती हो उठी है ; और यही दुःख का विशेष कारण भी है ; क्योंकि स्वय पर आई हुई विपत्ति के कारण अब वह अपने जीवन के अभीष्ट लक्ष्य का अनुसरण करने मे असमर्थ है।

कवि को भय है कि चूँकि वह ईश्वर द्वारा प्रदत्त शक्तियो के उपयोग में असमर्थ रहा है, इसलिए मृत्यु के उपरांत ईश्वर कहीं उसे प्रताड़ित न करे।

तथापि यह सोचकर उसे सात्वना मिलती है कि ईश्वर उस दृष्टिहीन कवि से काव्य-रचना की प्रत्याशा करने का अन्याय नही करेगा । विचार की और अधिक गहराइयो मे प्रवेश करने पर वह अनुभव करता है कि ईश्वर को सतुष्ट करने का, सेवा ही, एकमात्र मार्ग नही है । हम उसकी इच्छा के प्रति पूर्ण आत्मसमर्पण द्वारा भी उसे तुष्ट कर सकते हैं । जो लोग शान्तिपूर्वक ईश्वरेच्छा के समक्ष नतमस्तक होते हैं, और धैर्यपूर्वक परिस्थितियो का सामना करते हैं, वे भी उसे उतने ही प्रिय होते हैं जितने कि वे देवदूत जो उसके सकेत पर अहर्निश धरती और समुद्र के ऊपर उडा करते हैं ।

NOTES & EXPLANATIONS

Lines 1—8 :—**Consider** — Ponder over— विचार करना । **Light**—Eyesight—नेत्र-ज्योति । **Spent** Lost ; exhausted—नष्ट हो गई । **Ere**—Prior to—पूर्व । **Days**—Span of life—जीवन-काल **How my light....days**—How I have lost my eyesight when I have yet to live more than of my life. *N. B* Milton grew to be blind when he was forty-four. The words 'ere half my days', therefore, imply that he expected to live a long life. This expectation, however, was not fulfilled and he died at the age of 66. **Dark**—Devoid of light—अधंकारपूर्ण । **Wide** —Spacious—सुविस्तृत । **Dark world and wide**—The expression is plainly suggestive of the pain and helplessness which Milton felt at the loss of his eyesight. **Talent**—Natural skill, (here) poetic genius—स्वाभाविक योग्यता; (प्रस्तुत सदर्भ मे) कवित्व-शक्ति ।

N. B.—According to some commentators, here there is a reference to the Parable of Talents narrated in the New Testament (St. Mathew, Ch XXV. Lines 14—30). In this Biblical context, 'Talent' means a coin in ancient Greece, that was equivalent to £ 235. The parable runs thus. A man, before setting out on a long journey, gave some talents to each of his three servants. While the man was away, two of the servants invested their money profitably, whereas the third servant failed to utilise it. The master, on his return, chided the third servant for his failure to multiply his money.

Death—As good as death—मृत्यु के तुल्य । **To hide**—To conceal, not to utilise—छिपाकर रखना; उपयोग मे न लाना । **Which is death to hide**-Without making use of which I (Milton) shall no longer be of any service to the world; I shall be virtually dead to the world, when I am no longer able to make use of my poetic genius. **Lodged with me**—Entrusted to my care —मुझे सौपा हुआ । **Logged.... useless**—Is no more capable of being made of by me. What Milton means is that the poetic talent, which God has gifted him with, must now remain idle as he will no more be able to make use of it owing to the loss of his eyesight. **Bent**—Inclined, eager—प्रवृत्त, उत्सुक । **Therewith**—With that, *viz.* the poetic genius—उसके (कवित्व-शक्ति के द्वारा ।) **Maker**—Creator; God—स्रष्टा; ईश्वर । **Present**—Render unto God—ईश्वर के समक्ष प्रस्तुत करना । **Account**—Reckoning of the use of which I have made of the poetic genius bestowed upon me by God—लेखा-जोखा । **Returning**—In His turn **Chide**—Scold—बुरा-भला कहना । **Though my soul....chide**—Although, I now feel more inclined to serve God by means of my poetic talents and thus to show him my true worth, so that He, in his turn, may not scold me for my having failed to make profitable use of the gift bestowed upon me by Him. **Exact**—To get by force—बलपूर्वक लेना । **Daylabour**—Work which it is possible to do only in the light of day—कार्य जो केवल दिन के प्रकाश मे ही किया जा सकता है । **Light**—Eyesight नेत्र-शक्ति । **Denied**—Despite the loss of—अभाव के बावजूद । **Fondly**—Foolishly—मूर्खता से । **Doth God........ask**—Milton says that whenever he feels afraid lest God might scold him for his not having made profitable use of the talents bestowed upon him by Him (God), he wishfully consoles by reflecting that God cannot be so unreasonable as to expect him to write poetry when he has lost his eyesight.

Explanation—"*When I consider.............I fondly ask*"

Milton wrote a good many sonnent of which the one entitled '*On his Blindness*' is the most popular. The poet felt seriously

perturbed at the loss of his eyesight, which calamity rendered a death-blow to all his aspirations to write poetry in praise of his Creator He considered it to be the sole mission of his life, which now that he was blind he could no longer purpsue. The sonnet beautifully reflect the feelings of utter frustration and helplessness which stirred the soul of the poet at this time.

Milton was forty-four when he lost his eyesight. He expected to live a long life. And so he feels dismayed at the loss at the time when, he thinks, he has yet to live more than half of his life. He can see no light. There is nothing but darkness which he finds surrounding him on all sides. Therefore, he feels helpless in this spacious world Thus mortification deepens as he considers how is his poetic talents, with which God has gifted him, will now be rendered useless The blindness markes the close of his poetic career, the pursuit of which has been the sole mission of his life He is now as good as dead to the world as a poet, and to think that this should have happened at a time when the urge in him to write poetry in praise of God is growing all the more stronger, What excuse will he make to the Creator for having wasted away his talents. Milton finds himself placed in the situation of the third servant of the parable who had foolishly hoarded the talent and not invested it, and was, therefare, chided by his master for his negligence. When such thoughts begin to torture his soul, the poet indulgently hopes to be spared the displeasure of God, who, he thinks, cannot be so unfair as to expect literary work from a blind man.

मिल्टन ने अनेक सोनेट्स की रचना की थी, जिनमे 'On His Blindness' शीर्षक सोनेट सर्वाधिक लोकप्रिय है। नेत्र-ज्योति से वञ्चित हो जाने के कारण कवि को अत्यधिक क्षोभ हुआ, क्योंकि इस विपत्ति ने ईश्वर की प्रशस्ति मे काव्य-रचना करने की उसकी समस्त महत्त्वाकांक्षाओं को समाप्त कर दिया। वह इसे (काव्य-रचना करने को) अपने जीवन का प्रधान कर्त्तव्य समझता था; जिसका पालन करने मे अब वह अंधा हो जाने के कारण असमर्थ था। इस समय निराशा और विवशता की जो भावनाएँ कवि की आत्मा को मथे डाल रही थी, उनका चित्रण इस सोनेट मे बडे सुन्दर ढंग से किया गया है।

नेत्राध होने के समय मिल्टन की अवस्था ४४ वर्ष की थी। उसे दीर्घकाल तक जीवित रहने की आशा थी। और इसीलिए उसे ऐसे समय पर नेत्र-ज्योति से वचित हो जाने से घोर निराशा होती है, जब कि वह समझता है कि उसका आधे से अधिक जीवन शेष है। अब वह प्रकाश के प्रदर्शन नही कर सकता। उसे अपने चारो ओर अंधकार दिखाई देता है। अत. इस सुविस्तृत संसार मे वह अपने आप को निःसहाय अनुभव करता है। जब वह सोचता है कि अब उसकी ईश्वर-प्रदत्त कवि-प्रतिभा निष्फल हो जायगी, तब उसकी निराशा घोरतर हो जाती है। दृष्टिहीनता उसके कवि-जीवन की समाप्ति की प्रतीक है, जिस प्रकार का जीवन-यापन करना उसका प्रमुख ध्येय रहा है। संसार की दृष्टि मे, कवि के रूप मे अब वह मृतक के समान है; और यह विचार अत्यन्त त्रासदायक है कि यह विपत्ति ऐसे समय पर आई जब ईश्वर की प्रशस्ति मे काव्य-रचना करने की उसकी कामना बलवती होती जा रही है। अपनी कवि-प्रतिभा से कोई लाभ न उठा सकने के लिए वह ईश्वर के समक्ष कौन-सा कारण प्रस्तुत कर सकेगा। मिल्टन अनुभव करता है कि उसकी स्थिति इंजील की एक कथा के उस तीसरे नौकर जैसी है, जिसने अपने को सौंपे हुए धन को किसी लाभप्रद उद्योग मे न लगाते हुए, छिपा कर रख दिया था; और इस कारण उसे अपने स्वामी का कोप-भाजन बनना पड़ा था। जब इस प्रकार के विचार कवि की आत्मा को सत्रस्त करने लगते हैं, तो कवि यह सोचकर अपने मन का समाधान करता है कि ईश्वर कभी इतना अन्यायी नही हो सकता कि वह नेत्राध व्यक्ति से काव्य-रचना की प्रत्याशा करे।

Lines 8—14 :—**Patiance**—Ability to endure calmly—धैर्य ('Patience' is here personified.) **To prevent**—To put an end to—रोकना। **Murmur**—Complaint ; discontent—असंतोष। **Replies**—Suggests ; puts his doubts at rest—शंका का निवारण करता है। **But patience soon replies**—But when the poet thinks patiently, all the painful doubts arising in his soul are put to rest. **Man's work**—Fruit of man's labour—मनुष्य के परिश्रम का फल। **Own gifts**—Qualities bestowed by God—ईश्वरदत्त प्रतिभा। **God doth....own gift**—God is all powerful.

He has thousands of angels to do his biding. There is nothing that might make Him to stand in need of the fruits of man's labour. Nor does He care whether or not a man has made use of the natural qualities bestowed upon him by Himself. **Best**—In the best possible manner—सर्वोत्कृष्ट रूप मे। **Bear**—Suffer patiently—धैर्यपूर्वक सहन करना। **Yoke**—A wooden frame joining oxen for drawing together—जुआ। Here it means punishment or chastisement inflicted upon (man by God.) **Who best....Him best**—They who surrender themselves completely to God's will, and do not complain against Him when misfortunes befall them, render the best possible service unto Him. **State**—Status—पद मर्यादा। **Kingly**—King-like—राजाओ जैसी। **His state is kingly**—God is the superme lord of the universe. He, therefore, enjoys the status of kings. **Thousands**—Thousands of angels—सहस्त्रो देवदूत। **Bidding**—Command—आदेश। **Speed**—Run—भाग-दौड करते हैं। **Post-hasten**—शीघ्रतापूर्वक गमन करते हैं। **Without rest**—Ceaselessly—अविश्रातगति से। **Stand and wait** — Are in attendance upon Him, and calmly await his pleasure. **Thousand........stand and wait**— God does not stand in need of man's service. He has thousands of angels incessantly flying over the land the sea in obedience to his commands. Besides these, there are thousands of others surrounding His throne and patiently awaiting His orders. The latter render no less service than the former who are engaged in active service.

Explanation—*"But Patience..................stand and wait."*

Doubts and fears begin to torment his soul when the poet loses his eye-sight. He is afraid lest God might rebuke him for the negligence of his poetice talents. He feels doubtful if God should expect such work from a blind man as cannot be done without eyesight. The poet ponders over these questions and feels relieved when patient thought convinces him that God is not so unjust as to expect such work from a blind man as cannot be done without eyesight. God is

unmindful whether or not a man renders Him active service. Nor does he care if the gifts which He has bestowed upon a man are not fully untilised by him. The only thing which he cares for that man should completely surrender himself to His will. Those who dutifully resign themselves to the mild punishments inflicted upon them by God, serves Him in the best possible manner. God exercises his kingly sway all over the universe. Like barthly kings, who have a number of attendants ready to run errands for them, God too has thousands of angels ready in attendance upon him and to fly ceaselessy all over the universe to carry out His commands, whereas there are thousands of others who stand silently awaiting His orders. The poet says that the latter, who only stand and wait, render as good a service unto Him as those engaged in active service.

नेत्र-ज्योति से वंचित हो जाने पर सदेह और आशकाएँ कवि के हृदय को व्याकुल करने लगती हैं। उसे भय है कि उसके द्वारा अपनी कवि-प्रतिभा का उपयोग न किये जा सकने के कारण, ईश्वर कही उसे प्रताडित न करे। उसे सदेह है कि क्या ईश्वर नेत्रहीन व्यक्ति से भी ऐसे कार्य की आशा कर सकता है जिसका सपादन नेत्रो के अभाव मे सभव नही है। कवि इन प्रश्नो पर गंभीरता पूर्वक विचार करता है, और तव उसे शाति मिलती है जब वह धैर्य-पूर्वक विचार करने के वाद इस निष्कर्ष पर पहुँचता है कि ईश्वर ऐसा अन्यायी नही है जो अधे मनुष्य से ऐसे कार्य-सपादन की आशा करे जैसा कि नेत्रो के विना संभव नही है। ईश्वर इस वात की चिंता नही करता कि कोई व्यक्ति सक्रिय रूप से उसकी सेवा करता है अथवा नही। न उसे इस वात की चिता है कि उसके द्वारा प्रदत्त प्रतिभावो का उपयोग किसी मनुष्य द्वारा किया जाता है अथवा नही। एक ही वात, जिसकी उसे चिता है, यह है कि उसकी इच्छा के समक्ष मनुष्य पूर्णतः आत्मसमर्पण कर दे। वे लोग जो ईश्वर द्वारा प्रदत्त साधारण दण्डों को कर्त्तव्य-बुद्धि पूर्वक सहन करते हैं, उसकी सर्वोत्कृष्ट सेवा करते है। ईश्वर अखिल ब्रह्माण्ड का नायक है। लेकिन राजाओं की भाति, जिनके आदेश का पालन करने के लिए अनेक सेवक तत्पर रहते हैं, ईश्वर की सेवा में भी सहस्रों देवदूत उनके आदेशानुसार सृष्टि-भर मे अविश्रांत रूप से दौडते फिरने के लिए तत्पर रहते हैं। इनके अतिरिक्त, सहस्रों और भी

उसके आदेश की प्रतीक्षा मे उसके पास खडे रहते है। कवि का कथन है कि वे लोग भी, जो चुपचाप खडे रहकर ईश्वर के आदेश की प्रतीक्षा किया करते हैं, उसकी उतनी ही उत्कृष्ट सेवा करते हैं जितनी कि वे लोग जो सक्रिय रूप से उसकी मेवा करते है।

QUESTIONS AND ANSWERS

Q 1. How did Milton reconcile himself to the loss of his eyesight ?

Ans. The poet was deeply effected by the loss of his eysight He became blind in 1652 when he was only 44. Till then, he had been devoting all his energies to writing prose pamphelts popularising Cromwell's regime, and writing for an opportunity to give full vent to his poetic feelings. The loss of eyesight, however, rendered a deathblow to all his aspirations, and he began to feel quite lonely and helpless. The poet was of a religious turn of mind. Therefore, the chief source of his anxiety was that God might be displeased with him for his having failed to make proper use of his poetic talents with which he had been gifted by God. He, however, derives solace from the thought that God cannot be so unjust as to except poetical work from a blind man It would be unfair if He did so.

Milton ponders over the doubts and fears that torment his soul subsequent to the loss of his eyesight. After a patient thinking, he concludes that God does not stand in need of man's labour. Also he does not care whether or not a man makes proper use of his natural endowments. There are thousands of angels always ready to serve and carry out God's commands. Of these, a good many are speeding over lands and oceans in active excution of his commands, whereas a good many of them are standing around his throne and silently awaiting his pleasure. The latter are also doing their duty towards Him Likewise, the men, who cannot but stand silently and await his pleasure, render unto Him as good a service as those employed in the utilisation of their talents.

The poet further reflects that the best way to serve God is to surrender ourselves completely to His will If ever we have to put up with a hard lot, we should not complain, Instead, we should undergo the suffering patiently and cheerfully thinking all the while that it is God's will after all.

Thus, the poet ultimately resigns himself to the God's will and reconciles himself to his hard lot of total blindness.

CHAPTER III

ON HIS BEING ARRIVED AT THE AGE OF TWENTY-THREE

(*John Milton*)

N B.—*For the life and works of Milton and an estimate of his as a poet, please refer to chapter II of this book.*

Summary—The poet has attained the age of twenty-three. He deplores the swift passage of the days of his life. He is sorry because despite his advance in age, his faculties have not yet matured. Even his outward appearance, which is still youthful, belies his approach to manhood The development of his mental powers is also lagging behind his years. However, he feels sure that sooner or later his mental powers will ripen, and he will then be able to perform the task assigned to him by the Almighty. His mission in life is to write poetry in praise of God; and with the grace of God he hopes to fulfil it in strict proportion to his abilities.

सारांश

कवि ने जीवन के २३ वर्ष पार कर लिये हैं। जीवन के दिनो के बड़ी शीघ्रता से व्यतीत होने का कवि को बडा दुःख है। वह इसलिए भी दु:खी है कि वयोवृद्धि के अनुपात मे उसकी आंतरिक शक्तियो का विकास नहीं हुआ है। उसकी बाह्य आकृति भी, जो अभी किशोरो जैसी ही है, इस बात को प्रकट नही करती कि वह प्रौढ़ता के इतने समीप आ गया है। उसकी मानसिक शक्तियो का विकास भी पिछड रहा है। तथापि उसे विश्वास है कि देर-सवेरे उसकी मानसिक शक्तियों का विकास अवश्य होगा और तब वह ईश्वर द्वारा नियोजित अपने कर्त्तव्य का पालन कर सकेगा। उसके जीवन का ध्येय ईश्वर की प्रशंसा मे काव्य-रचना करना है और उसे आशा है कि भगवत्कृपा से वह उसकी पूर्ति मे अपनी योग्यता का पूर्ण उपयोग कर सकेगा।

NOTES AND EXPLANATIONS

Lines 1– 4.—**Hath**—Old form of 'Has'. **Subtle**—Clever —चालाक। **Subtle thief of youth**—A clever thief who steals youthful energies of man. **Stolen on his wing**—Flown away carrying with it my youthful years. Time is here personified and compared to a bird. Just as a bird flies past us, similarly time also flies past us, like a thief stealing away the days of our life. **How soon......three-and-twentieth year** — The poet is surprised at the quick passage of time. Time is a clever thief which steals away the youthful energies with it the twenty-third year of his life. **Hasting**—Passing rapidly — शीघ्रतापूर्वक व्यतीत होते हुए। **Career** — Speed—वेग। **With full career**—With full speed— पूर्ण वेग मे। **My hasting days...career**—The days of my life are passing away quickly with full speed. **Late**—Lagging behind—पिछडा हुआ। **Spring** —Ripening of the poetic talent which the poet possesses— कवि की प्रतिभा का विकास (The poet compares the imperfect growth of his poetic talents with delayed spring.) **Blossom**— Flower—पुष्प। **No bud or blossom shew'th**—Has born neither bud nor blossom. (Mark the comparison between the fruition of the poet's talents with the blossoming of spring. He is past 23, and yet he has not been able to produce any poetical work) **Shew'th**—Same as 'shows'—दिखाता है।

Explanation—*How soon..................blossom shew'th.*"

Milton was conscious of his poetic talents and felt a strong urge to write something great and grand. However, he could do nothing to fulfil this urge up to the age of twenty-three. These are the opening lines of the sonnet which the poet wrote when he was twenty-three and they express his sorrow at his inability to have produced any poetical works by the time

The poet is surprised at the quick passage of time. Time is a clever thief who stealthily deprives a man of his youthful energies. In his case too, it has flown past him like a bird and borne away with it the twenty-third year of his life. The

days of his life are passing away quick at top speed. But, despite his advance in years, his mental powers have not yet matured. He still lacks the ablity to produce a poetical work. The poet here compares the delayed fruition of his poetic talents with delayed spring, and his own life with a tree that has failed to bear flowers in its proper time.

मिल्टन को अपनी कवि-प्रतिभा का ज्ञान था ; और वह अपने हृदय मे उत्कृष्ट काव्य-रचना करने की प्रेरणा अनुभव करता था। किंतु २३ वर्ष की अवस्था पूर्ण कर लेने पर भी वह इस प्रेरणा को तुष्टि हेतु कुछ कर नही पाया था। प्रस्तुत पक्तिया उस सोनेट के प्रारंभ की पक्तिया हैं जो कवि ने २३ वां वर्ष पूर्ण कर लेने पर लिखा था, और वे उसके द्वारा उस समय तक कोई काव्य-रचना न किये जा सकने के कारण उत्पन्न खेद को व्यक्त करती हैं।

समय कितनी शीघ्रता से व्यतीत होता है, यह देखकर कवि को आश्चर्य होता है। समय एक चालाक चोर है, जो मनुष्य की यौवन-सुलभ शक्तियो को चुरा ले जाता है। उसने कवि को भी ठगा है। वह एक पक्षी की भाँति उडता हुआ उसके पास के निकल गया है, और अपने साथ कवि के तेईसवें वर्ष को भी चुरा ले गया है। कवि के जीवन के दिन बडे वेग से व्यतीत होते जा रहे हैं। परन्तु, उसकी अवस्था मे वृद्धि के बावजूद, उसकी मानसिक शक्तियो का विकास पूर्णरूपेण नही हो पाया है। उसमे काव्य-रचना करने की शक्ति का आज भी अभाव है। कवि, यहाँ, अपनी कवि-प्रतिभा के विलम्बित साफल्य की तुलना देर मे आनेवाले वसत से, तथा अपने जीवन की तुलना एक ऐसे वृक्ष से करता है जो उचित समय पर पुष्पित न हो सका हो।

Lines. 5—8. **Semblance**—Outward appearance—बाह्य स्वरूप। **Deceive the truth**—Mark others to form a wrong idea ; give a false impression—वास्तविकता से विपरीत दिखाई देना। **Perhaps so near**—The poet was now twenty-three. Yet he felt that his youthful appearance might make others to form a wrong idea about his years. They might take him to be younger in years, and be obvious of the fact that he has almost attained to manhood. **Inward**—Mental— बौद्धिक।

Ripeness—Maturity—पूर्णतः ; परिपक्वावस्था । **Doth**—Same as 'does'. **Timely happy spirits**—Lucky persons whose natural gifts bear fruit at proper time—भाग्यशाली लोग, जिनकी नैसर्गिक प्रतिभा उचित समय पर फलीभूत होती है ।

And inward.... .endu'th—Inwardly I am still more backward. The development of my talents which is far from perfect. It does not appear to be on the same level as injoyed by more fortunate persons, whose mental growth keeps pace with their advancement in years, and whose talents bear fruit in due course of time.

Explanation—*"Perhaps my semblance......spirits endu'th."*

These lines are from one of the best known sonnets of Milton· *"On his Being Arrived At the Age Of Twenty-three."* The poet has arrived at ths age of twenty-three, but he feels that is mental development is not in keeping with his age.

The poet says that his outward appearance is quite youthful By looking at him, people may not be able to form a true estimate of his age. They may not be able to judge that he has almost reached manhood. The development of his mental faculties is lagging still more behind. His poetic talents have not yet begun to reveal themselves. In this respect, he is less fortunate than those whose natural gifts bear fruit in proper course of time. He thinks that it is high time that he himself should be in a position to produce some great poetical works.

ये पंक्तियाँ मिल्टन के सुप्रसिद्ध सॉनेट "ऑन हिज बीइंग अराइव्ड एट दि एज ऑफ ट्वेन्टी-थ्री" से ली गई हैं। कवि अपने जीवन का तेईसवाँ वर्ष पार कर चुका है, परन्तु वह अनुभव करता है कि उसका बौद्धिक विकास उसके वय के समक्ष नहीं है।

कवि कहता है कि उसका बाह्य स्वरूप अभी किशोरों जैसा है। उसे देखकर, सम्भवतः, लोग उसके वास्तविक वय का अनुमान नहीं कर सकते। वे सम्भवतः इस निष्कर्ष पर नहीं पहुँच सकते कि वह प्रौढ़ता के अत्यंत समीप पहुँच चुका है। उसकी बौद्धिक शक्तियों का विकास तो और भी कम हुआ है। उसकी कवित्व-शक्ति ने अभी तक पुष्पित होना प्रारम्भ नहीं किया है। इस बात में वह उन लोगों से कम भाग्यशाली है जिनकी निसर्गसिद्ध प्रतिभा

उचित समय पर फलीभूत होती है। वह सोचता है कि अभी तक तो उसे भी कोई महान् काव्य-कृति प्रस्तुत करने योग्य हो जाना चाहिए था। इस कार्य मे वह पिछड गया है।

Lines 9—14 : **It**—Inward ripeness ; maturity of Milton's poetic talents. **Strictest measure**—In proportion to—(के) तुल्य ; (के) अनुपात में। **Even to**—Equal. **That same lot**—The part which the poet thought it was his duty to play sooner or later ; composition of poetical works to which the poet aspired—वह कार्य (अर्थात् काव्य-रचना) जिसे सपन्न करना कवि अपना कर्त्तव्य समझता था। **However mean or high**—It did not matter if the success attained by him was high or low—भले ही उसकी सफलता उत्कृष्ट कोटि की हो अथवा निकृष्ट कोटि की। **Towards which**—Towards the part which the poet had to play in his life—जिस (कर्त्तव्य की) ओर। **Leaks me**—Is guiding or prepraring me—मुझे लिये जा रहा है। **Will**—Wish—इच्छा ; आदेश। **Heaven**—God—परमेश्वर। **All is**—All is even. After saying what his powers shall be, he corrects himself and says that they are already adequate to God's need of him. **Grace**-The favour of God—ईश्वर की कृपा। **If ...so**—If I have grace to use them as they should be used. **As ever** — As it is permanently arranged. **Task Master**—God, to whom all are responsible for their respective duties and must render an account of their activities.

Explanation. *"Yet we it ....Task Master's eye"*

Milton is quite confident that whatever at the present moment may be the condition of his mind—whether it be more developed or less, and whether it develops early or late - in the end it will be perfectly proportionate to the high or low destiny to which he is advancing under the guidance of heaven He feels that his life had a divine mission, *viz.* the service of God ; and whether his powers ripen late or early, they shall not fall short of the divine purpose of his life. Nay, they are already adequate and sufficiently ripened for fulfilling the divine purpose, if only he is favoured with the discretion of using those powers in rendering a satisfactory account of his activities to the great

Master God, to whom everybody is responsible for the faithful discharge of the mission of his or her life.

मिल्टन को पूर्णतया विश्वास है कि भले ही उसकी बौद्धिक शक्तियो की वर्तमान अवस्था कुछ भी क्यो न हो— उनका विकास अधिक हुआ हो अथवा न्यून, अथवा उनका विकास विलंब से हो अथवा शीघ्र—अंत मे वह अवश्य ही उस लक्ष्य के अनुकूल होगा जिस लक्ष्य की ओर कि वह ईश्वर से संकेत से बढा जा रहा है। वह अनुभव करता है कि उसे अपने जीवन मे एक अलौकिक उद्देश्य की पूर्ति, अर्थात् ईश्वर की सेवा, करनी है, और देर-सवेर उसकी शक्तियां अवश्य ही इतनी विकसित होंगी कि वह उस उद्देश्य की पूर्ति मे समर्थ हो सके। वह तो समझता है कि इस समय भी उसकी बौद्धिक शक्तिया उक्त उद्देश्य की पूर्ति हेतु पर्याप्त रूप मे विकसित हो चुकी है, और यदि उसे अपनी शक्तियों का यथार्थ परिचय देने के लिए ईश्वरीय कृपा का बरदान प्राप्त हो तो वह अभीष्ट उद्देश्य की पूर्ति की दिशा मे अग्रसर हो सकता है, क्योंकि अन्ततोगत्वा प्रत्येक व्यक्ति अपने कर्त्तव्य के पालन के लिए ईश्वर के प्रति ही उत्तरदायी है।

QUESTIONS AND ANSWERS

Q. 1. What according to Milton should be the task of a poet ?

Ans. Very few poets have taken such a high view of poetry, as Milton has in this sonnet. To him, poetry is not merely a medium of expression of one's feelings with a view to providing pleasure to oneself or others. Milton does not regard poetry as a cheap affair. He regards it as somethings great and sublime, fit to be used in singing the praises of God. It should not be used to give vent to our base feelings It is a vehicle only for nobler feelings Accordingly, a poet should always exert himself to sing the praises of God and to glorify the noble feelings which animate the human heart.

Q 2. Give a critical appreciation of the poem.

Ans. In the words of Macaulay, this sonnet by Milton "is dignified by a sobriety and greatness of mind to which we know not where to look for a parallel." It reveals not only the great

spirit of the English poet, who stands second to none but Shakespeare, but his aspirations and convictions as well. Thus like the rest of the Miltonian poetry, this poem also is egotistical in nature. It affords us a view into the innermost recesses of the poet's mind when he was only twenty-three It reveals that the twenty-three year old Milton had a firm faith in God and was conscious of the divine mission of his life. Yet he had misgivings about his capacity to do full justice to the task.

The sonnet is also noteworthy in as much as it tells us as to what were the ideas of Milton about the art of poetry. Milton did not regard poetry as a cheap source of amusement. He regarded it as a heavenly gift meant for the glorification of God, and he intended to utilise it as such.

As regards the artistic value of the sonnet, we cannot do better than quote Matthew Arnold, who taking stock of the Miltonian poetry as a whole, says: "In the sure and flawless perfection of rhythm and diction, he (Milton) is as admirable as Virgil and Dante, and in this respect he is unique among us. No one else in English literature has a like distinction."

Q 3. How did Milton feel when he had completed the twenty-third of his age ?

Ans. Milton was conscious of his poetic gifts. He was aspiring to be a great poet and the singer of the praise of God. But it seems that he was lacking in self-confidence, which was not sufficiently aroused even at the age of twenty-three. Even at this age, he did not feel like one who is fully capable to pursue the cherished goal of his life. He know of persons who, at a younger age, had been able to win name and fame in the work of their life. Milton felt that he was not as fortunate as they were. He was lagging behind in time.

As these unpleasant thought, however, did not affect his serenity of mind and his unwavering faith in the merciful providence. He had a clear idea of his destiny as a poet, and, therefore, the delay, caused by thorough preparation, in the fulfilment of that destiny was of no importance. He had a firm faith in God and was, therefore sure that everything in his life was as God willed it and that was enough for him. Thus, although at first Milton regrets that the development of his mind has not kept pace with his years, he feels reassured that

sympathy for the poor village folk was unbounded. It was for Wordsworth thar "every flower enjoys the air it breathes", and that "there is a spirit in the woods." He is more subjective than objecutive. His idea about Nature was very much like that of Plato, that "Nature is and in Nature in Spirit and Peace.

Wordsworth as a Poet of man—Wordsworth began life as a revolutionary in politics. He had an instinctive sympathy with the French Revolution which he hailed as the dawn of liberty. He sang :

"Europe at time was thrilled with joy.
France standing on the top golden hours
And human nature seeming born again."

He threw himself wholeheartedly into the struggle which started with the ideals of Liberty, Equality and Franternity :

"Bliss was it in that dawn to be alive;
But to be young was very heaven.

The excesses of the revolution, however, soon made Wordsworth lose his early faith, and the shock to him was so great that for a time all seemed lost him. He became a reactionary in politics and sought consolation in the kindly influences of nature. Only one great revolutionary idea remainded with him—that of the *Innate and essential dignity of man.* He had fellow-feeling and sympathy for the poorest of man :—

"Man he loved,
As man ; and, to the mean and the obscure,
And all the homely in their homely works,
Transferred a courtesy which had no air
Of condescension."

The poet's sympathy with man led him to ponder over "nature's holy plan" and to lament "what man has made of man".

Introduction to the poem—The *Solitary Reaper* was composed between 1803 and 1805, and was first published in 1807. It was included in the group of the poems entitled *Memories of a Tour in Scotland.* Wordsworth and his sister Dorothy had made the tour of Scotland in 1803. This poem was suggested to Words-

worth by the sight of a Highland girl who was busy singing a song as she was moving in the field. The music of the girl so attracted Wordsworth that he composed this beautiful poem on the Highland lass The incident is referred to in Wilkinson's *Tours of the British Mountains* in the following lines :—

"We passed a female, who was reaping alone She sung in Erse as she bended over her sickle : the sweetest human voice I ever heard ; her strains were tenderly melancholy and felt delicious song after they were heard no more."

Summary—During his tour of Scotland, the poet happened to pass by a field. There he saw a solitary Highland lass singing a song of exquisite beauty and charm. She was reaping and singing for her own delight. Her song had a melancholy tone but it filled the valley with her shrill. Her voice was thrilling was never heard even in spring time from the cuckoobird.

The poet could not understand the language of the song. She was perhaps singing in her own Highland dialect about some old, unhappy, far-of things, or she was singing about some sorrows and afflictions of her life. In the poet's view these must have been the themes of her song, because she was singing in a melancholy strain.

Whatever might have been the theme of the song, the poet was enraptured by the shrill melodious notes of the girl. He listened to her song with rapt attention and treasured the memory of the song after it was over. The melody echoed in the poet heart long after the song was heard.

सारांश

अपनी स्कॉटलैंड की यात्रा मे कवि को खेत के पास से जाने का अवसर प्राप्त हुआ। वहाँ उनने अत्यंत सुन्दर और मनमोहक गीत गाती हुई एक अकेली पहाड़ी लड़की को देखा। वह खेत काटती जाती थी और स्वात: सुखाय गाती भी जाती थी। उसके गीत की ध्वनि अत्यंत करुण थी। परंतु उस गीत ने पहाड़ी की घाटी को अपने तीव्र स्वर से परिपूरित कर दिया था। लड़की का स्वर बड़ा मधुर था। ऐसा मधुर स्वर, वसन्त मे कोयल का भी नहीं सुनाई देता।

गीत मे बिना कोई बाधा पहुँचाए चुपचाप चला जाय। वह मधुर सरस गीत गा रही है और उसके गीत मधुर स्वर घाटी मे गूँज रहे हैं। कवि इस बात के लिए अधिक उत्सुक और चिन्तित है कि लडकी के गीत मे कोई बाधा न पहुँचे और वह गीत सुनने वालो की उपस्थिति से अपरिचित रहे जिससे उसका संगीत अबाध गति से चलता रहे।

Stanza 2 —**Nightingale**—The bird that sings at night—बुलबुल। **Chant**—Sings passionately—गाना। **Welcome notes**—Refreshing and soothing songs—शांति प्रदान करनेवाला स्वर। **Weary bands**—Tired travellers (For the refreshment of the fatigued and tired travellers)—थके हुए पथिको का दल। **Shady haunt**—An orsis in the Arabian desert—मरुप्रदेश मे वह स्थान जहां जल और छाया दोनो उपलब्ध हो, नखलिस्तान। **Thrilling**—Full of shrill; piercing—प्राणो में सिहरन उत्पन्न करनेवाले। **Cuckoo-bird**—The nightingale is a bird of the south and warmer climates, and the cuckoo is of the north—कोयल। **Silence of the seas**—Those who have had the good fortuue to sail among the Hebrides in a calm weather will understand the truth of the expression "the silence of the seas". Fowler compares Coleridge's lines in *Ancient Mariner* :—

"And we did speak only to break
The silence of the Sea."

The sea in the northern parts is not disturbed by stormy and turbulent waves—समुद्र की निस्तब्धता। **Farthest Hebrides**—The group of islands on the north-west of Scotland, reckoned as the northern limits of the world, 'Farthest' suggests a vague idea of distance—दूरतम।

Explanation *"No nightingale... ... ...Hebrides."*

The poet enrptured by the melody of the girls song. The song of the Highland lass is sweeter to the poet than that of the nightingale to the wearied and tired travellers resting in an oasis of the Arabian desert. The song of the girl appears to be sweeter than the thrilling notes of the cuckoo in spring time. The cuckoo sings very thrillingly in spring time and the si-

of the seas even in the remotest Hebrides is disturbed by her song But the song of the Highland girl appears more thrilling and piercing than the shrill loud notes of the cuckoo-bird in spring time. To the poet the music of the girl's song seems sweeter than the melody of the cockoo's song heard in the silent seas of the Hebrides in the northern part of Scotland.

कवि लडकी के गीत की मधुरता से प्रभावित होकर आनन्दमग्न हो गया है। कवि के लिए उस पहाडी लडकी का गीत अरबी रेगिस्तान के नखलिस्तान मे आराम करने वाले, थके हुए पथिको को मोहित करने वाले बुलबुल के गीत से भी अधिक मधुर मालूम हुआ। लडकी का गीत वसन्त ऋतु मे गानेवाले कोयल के गीत से भी अधिक मधुर और सरस था। कोयल वसन्त मे अत्यधिक मधुर स्वर से गाती है और दूरातिदूर हिब्राइड द्वीपो के समुद्र की शाति उसके गीत से भंग हो जाती है। परतु उस लडकी का गीत वसन्त मे गानेवाली कोयल के मधुर स्वर वाले गीत से भी अधिक भावुक और मादक था। कवि को उस लडकी का सगीत स्काटलैण्ड के उत्तर मे स्थित हिब्राइड द्वीपसमूह के निस्तब्ध समुद्रो मे सुने जानेवाले कोयल के गीत से भी अधिक सरस मालूम हुआ।

Stanza 3 :—**Will no one.........sing**—The poet is not able to understand the song of the Highland girl. The language in which she sings is incomprehensible to the poet. The poet wants someone to tell him the theme or the subject of her song because he could not understand the song and its content. **Perhaps**—As there is no one to interpret the song to the poet, he is trying to guess the theme of the song himself **Plaintive notes**—The sad notes—शोकपूर्ण स्वर। **Number**—The musical sound of the song—स्वर-लहरी। **Flow**—Are coming out—प्रवाहित हो रहे हैं। **Tings**–Events–घटनाएँ। **Perhaps.......... ....ago**—The poet guesses that the melancholy song of the girl might be connected with unhappy incidents or long-forgotten events such as deadly battles for family lands. In these lines, Wordsworth strikes the note of suggestiveness which is so characteristic of the Romantic Revival in English Poetry. **Or, is...........to day**—Or the theme of

the reaper's song is some humble incident of everyday. **Familiar matter of today** —Ordinary misfortunes of day-to-day life that fall on mankind - दैनिक जीवन की घटनाएँ। **Natural sorrow**—Sorrow which comes out of the natural course of things and is therefore, inevitable—सहज दुःख। **That has.......again** —Which has fallen in the past and may be repeated in the future.

Explanation. *"Will no one ....be again."*

In these lines the poet is making conjectures and surmises regarding the theme of the girl's song. The poet imagines, by the melancholy strain of the girl's song, that she is singing about some old historical incidents as deadly battle, or about the common sorrows and sufferings of ordinary life which have fallen on humanity in the past and might again fall on human beings in the future.

इन पक्तियो में कवि लडकी के गीत के तात्पर्य के विषय मे अनुमान और अटकल लगा रहा है। कवि लडकी के गीत के करुण स्वर से कल्पना करता है कि वह भयंकर युद्ध जैसी किसी प्राचीन ऐतिहासिक घटना के विषय मे गा रही है अथवा सामान्य जीवन के उन साधारण दु.खों और कष्टों के विषय मे गा रही है जो अतीत मे मानव-जाति पर बीत चुके है और भविष्य मे भी फिर मानवो पर बीत सकते हैं।

Stanza 4:—**Whatever the theme**—Whatever might have been the subject of the girl's song—गीत का विषय जो भी हो। **As if .ending**—It appeared to the poet that the girl would go on singing eternally. The poet was under the spell of the song and so he thought that the enchanting song would continue for ever. **I saw .. .. .. bending** -The reaper was singing and at the same time reaping the harvest. **Motionless and still**—The poet heard the melody of the song with rapt attention, without making the least motion—निस्पंद तथा शात भाव मे। **As I.........hill**—When the poet left the hill after the reaper had stopped singing. **The music...... ....no more**—He remembered the sweet melody of the song long

after it had stopped—गीत सुनने के बहुत दिनो बाद तक उस गीत की स्मृति बनी रहती है ।

(N. B. The poet seeks imaginary delight in recollecting the music of the girl in moments of silence at home Just as the daffodils—

Flash upon that inward eye
Which is the bliss of solitude ;

in the same way the melody of the reaper's song remained enshrined in the heart of the poet and give him delight in his lonely and wearied hours.)

Explanation—*"What ever the theme.... ....no more."*

Whatever might have been the theme of the girl's song, the poet was enthralled and captivated by the melody of her song. He listened to her song with rapt attention without making the least movement. He was so much overpowered by the melody and music of the girl's song, that it appeared to him that song endlessly. When the girl stopped singing, the poet left the valley and went up the hill. The sweet melody of the girl's song continued to resound in his heart long after the song had been concluded by the Highland lass.

लड़की के गीत का विषय चाहे जो कुछ रहा हो, कवि उसके गीत की मधुरता से प्रभावित और मुग्ध अवश्य हो गया था । वह जड़वत् निश्चेष्ट होकर एकाग्र चित्त से उसका गीत सुनता रहा । वह उस लडकी के गीत की मधुरता से इतना अभिभूत हो गया कि उसे ऐसा जान पडा कि गीत का अन्त कभी होगा ही नही । जब उस लड़की ने गीत गाना बन्द कर दिया, तो कवि घाटी को छोडकर पहाडी के ऊपर चला गया । पहाडी लड़की के गीत की मधुर स्वर-लहरी कवि के हृदय मे उसे लड़की के गीत बन्द करने के बाद भी बहुत दिनो तक गूंजती रही ।

QUESTIONS & ANSWERS

Q. 1. Give a critical appreciation of '*The Solitary Reaper.*'

Or

What are the main ideas of the poem '*The Solitary Reaper*' ?

Ans. '*The Solitary Reaper*' by Wordsworth is one of the most remarkable short poems in English poetry. It is remarkable for five things: (1) its imagination, (2) its melody, (3) its wonderful suggestiveness, (4) its romantic beauty, and (5) its love for nature. The imagination of the poet finds its best expression in this poem. The creation of the reaper and her dullet music is all the work of imagination. The poet had not met any such reaper and no such song was heard. Wordsworth got the hint from Wilkinson's *Tour of Scotland* and the following lines in the book "passed a female who was reaping alone; she sang as the bended over her sickle, in the sweetest human voice, I ever heard. Her strains were tenderly melancholy, and felt delicious long after they were heard no more". Out of these lines he has created the living picture of a Highland lass singing melodiously in the field. It is all a work of the poet's imagination. The poet gives a local habitation to airy nothing.

The poet's love for nature is presented exquisitely in the poem. Like so many other smaller lyrics of Wordsworth this poem also illustrates the poet's profound love for nature, and his belief that natural surroundings and people born and brought up among them come up to the heavenly beauty, which no conventional life can ever attain.

The melody of the poem is equally remarkable The poem enthralls us by its verbal melody. Such lines as 'old unhappy far off things', 'breaking the silence of the Seas'; 'among the farthest Hebrides' are musical gems.

The suggestiveness of the poem is equally well-marked. In the third stanza of the poem we have the poet's surmises and conjectures about the theme of the girl's song. The surmises present the note of suggestiveness in the poem.

The note of romanticism is exquisitely struck in the poem. Here we have the essence of romance The two similes in the second stanza—that of the nightingale and the cuckoo-bird—make the reader's mind travel vast distances in space, while the highly suggestive epithets in the third stanza make its travel back a long way in time to the dim half-forgotten past. Both these going ahead and going back reveal the two aspects of the Romantic Ravival in poetry.

The simplicity of the poem is equally remarkable. The sweet and pathetic piece appeals to the heart of the reader. Simplest words of everyday use have been employed by the poet to produce matchless music. The poem is among the first-written by Wordsworth. It is one of the most perfect and beautiful pieces of poetry that Wordsworth ever wrote

Q. 2. Write a note on the metre of the poem.

Ans Each line in the poem has four accents with a variation of three accents in the fourth line of every stanza. The first four lines of the stanza rhyme alternately, but the four lines form two couplets. This arrangemant has made the poem exquisitely beautiful and charming. The alternate rhymes cease in the last stanza and the demand of the ear is met by the rhymes 'ending' and 'bending'.

Q. 3. How is the poet affected by the song of the Highland girl ?

Ans. The song of the Highland maiden singing prettily in the field had a deep and profound effect on the mind of Wordsworth. He heard her song with rapt attention and was deeply impressed by the melody and sweetness of the notes. He felt that the song of the Highland girl was far sweeter than the song of the nightingale, and the sweetness of her throat was unequalled. The song was more thrilling than the voice of the cuckoo that disturbs the silence of the seas in the Hebrides during the spring season.

The poet could not understand the theme of the song. But its melody went deep into his heart and it continued to haunt his imagination for many days to come He could imaginatively here the melodious notes of the girl "long after it was heard no more." It lingered in his memory and he could not forget the song for days to come Such was the deep impression of the song on the poet's mind.

Q. 4. Pick out the lines in the poem which, according to you, are strikingly beautiful.

Ans The most beautiful and significant lines in the poem are.—

(a) Breaking the silence of the seas
Among the farthest Hebrides.

(b) For old unhappy far-off things
  And battles long ago.
(c) No nightingale did every chant
  More welcome notes to weary bands
 Of travellers in some shady haunt
  Among Arabian sands.

CHAPTER V
THE WORLD IS TOO MUCH WITH US
(W. Wordsworth)

N. B. For details, regarding the life and Works of the poet, refer the Notes to *The Solitary Reaper.*

Introduction to the Poem *The World Is Too Much With Us* is one of the finest sonnets in which the poet condemns the growing materialism among the people of his times and makes an appeal to them to turn their eyes to the beauties of nature. The growing apathy and indifference of the people of his times to the graceful and lovely aspects of nature. Produce a feeling of repulsion and disgust in the heart of the poet He desire, to run away from the hectic life of his times and find a heaven of repose in the calm and unsophisticated atmophere of the Pagan times The poet's love for the sublimer aspects of nature is nicely presented in this poem.

Appreciation of the Poem : Wordsworth has written many sonnets Literary critics have pronounced some of these as little poetic merit, but there is no doubt that a good many of them are really beautiful.

Wordsworth also, like Shakespeare, has taken liberty with t e metrical arrangement of the sestet, but in many of his sonnets he has chosen to follow the Miltonic model as a whole Thus the versification in this sonnet is perfectly regular, the scheme of the sestet having two rhymes in six lines, cd cd cd.

This sonnet gives expression to the anti-materialistic attitude to life which was characteristic of Wordsworth. Here he points out the evil effects of materialism He says that the pursuit of wealth has so engrossed the attention of the people that they

have forgotten nature altogether. For its beauties they have no admiration.

Wordsworth, therefore, owes his distinctive position in English literatury in past to his wonderful powers as an interpreter of nature, especially on the spiritual side.. More than any other poet, he brought to men 'barricaded evermore within the walls of cities,' a revelation of the beauty and of the divine meaning of this 'goodly universe' To make them the partakers of his own joy in the 'living presence of the Earth' was one important aspect of his conscious mission. Deeply deploring the blindness and deafness of the average man to the glories of the world about him, he believed that even a superstitious veneration for the forces of nature was better than the apathy born of absorption in material things.

Summary—The poet is pained to see the growing tendency of the people of his times towards materialism, and he bemoans the loss of appreciations for the beauties of nature. The people are engrossed in the making of money in and out of season. They devote all their energies to the ammassing of wealth and spending it on different pursuits of their lives People have bartered their finer sensibilities for the accumulation of wealth in and out of season They never turn their eyes to the splendid sight of the sea in the light of the silver moon nor do they appreciate the calm and quite aspects of nature.

The poet is so much disgusted with the sordid life of his times that he desires to run away from the shackles of materialism during his times. He desires to go back to the simple and unsophisticated days of the Pagan times so that he may enjoy the beautiful aspects of nature and have visions of the gods of nature like Triton and Proteus. The poet would like to embrace the outworn creed of the Pagans of ancient Greece rather than continue to be a follower of Christianity that his contemporaries professed to follow during his times.

सारांश

कवि अपने समय के मनुष्यों के भौतिकवाद की ओर बढ़ते हुए झुकाव को देखकर दुःखी होता है और प्रकृति की सुन्दरताओं को सराहने की भावना के कम हो जाने पर विलाप करता है। समय-असमय लोग धन कमाने में

ही लगे रहते है। वे अपनी सारी शक्तियो को धन कमाने और जीवन के भिन्न-भिन्न कामो मे खर्च कर देते हैं। अपनी कोमल भावनाओ को उन्होने समय-असमय मे धन बटोरने की प्रवृत्ति के बदले बेच डाला है। वे कभी भी रुपहले चाँद के प्रकाश मे समुद्र के शोभामय दृष्टि की ओर अपनी निगाह नही फेरते, न ही वे प्रकृति के शान्त और शान्ति देनेवाले रूपो की सराहना कर सकते हैं।

अपने समय के मलिन जीवन से कवि को इतनी अरुचि और घृणा होगई है कि उस युग के भौतिकवाद की बेड़ियो को तोड़कर वह भाग जाना चाहता है। वह चाहता है कि वह प्रकृतिपूजकों के सादे और निश्छल युग मे वापस पहुँच जाय, जिससे वह प्रकृति के सुन्दर रूपो का आनन्द ले सके और प्रकृति के देवताओं, जैसे ट्राइटन और प्रोटियस, के दर्शन कर सके। कवि प्राचीन यूनान के प्रकृति-पूजको के अप्रचलित धर्म को अंगीकार कर लेना चाहेगा न कि ऐसे ईसाई धर्म का अनुयायी बना रहना जिसे उसके समकालीन लोग मानने का दावा करते थे।

NOTES & EXPLANATIONS

Lines 1—8.—**The world is too much with us**—We are engrossed badly in running after the amassing and earning of wealth. The claims of materialism are highly pressing upon us and we are ready to sacrifice our spirituality at the altar of the goddess of worldliness—हम संसार मे बुरी तरह फँस गये है। **Late and soon**—At all hours of the day—सदैव। **Getting and Spending**—Earning wealth and spending of the earned wealth—कमाने और खर्च करने। **Lay waste our power**—In devoting all our time and energy to the pursuit of wealth, we bring about the waste or loss of our spiritual power—हम अपनी शक्ति का दुरुपयोग करते हैं। **Power**—Spiritual power; the power of appreciating the beauties of natu e—आध्यात्मिक शक्ति। **That is our**—We cannot say that certain objects of nature are ours and we are interested in them and have a desire to appreciate their loveliness and charm—जिसके प्रति हम आत्मीय[illegible]

का अनुभव कर सके । **Given our hearts away**—We have sold our hearts to the god of wealth plutus, and have no feelings left for appreciating the beauties of nature—हमने अपने हृदय को बेच डाला है, और हम मे प्रकृत सौंदर्य की अनुभूति से आनन्द प्राप्त करने की शक्ति नही रह गई है । **A sordid boon**—Gift of wealth—संपत्ति का दूषित वरदान ।

Bares her bosom to the moon—The light of the moon fall on the water of the sea—समुद्र जिसके वक्षस्थल पर चद्रमा को किरणे विलास कर रही हैं । **Howling**—Making tumeltuous noise साँस-साँय करती हुई । **At all hours**—The winds would be creating stormy and tumultuous atmosphere in the sea throughout the day—चौबीसो घंटे । **Are upgathering now**—In the night time the winds have been lulled to calm and they have stopped their tumultuous howling of the day—शात हो गई है । **Like sleeping flowers**—The winds taking their rest and presenting a calm and tranquil atmosphere appear to the post like flowers sleeping in the night—सोते हुए फूलो के समान शात । **For this**—For this lovely aspect of nature when all the winds are lulled to sleep. **For everything**—For all other aspects of nature. **We are out of tune**—We do not have any sympathy and love for the above mentioned beauties of nature, nor any liking for the other lovely and sublime aspects of nature—हम प्रकृति के सौंदर्य के प्रति सवेदना मे सर्वथा शून्य है ।

Explanation—"*The world is too much.. ....out of time.*"

These lines are an extract from *The World Is Too Much With Us,* by William Wordsworth. The poet was a great lover and admirer of the beauties of nature. He was deeply pained to note that people of his times were losing their love and appreciation for nature. They were devoting all their time and energy to the earning and amassing of wealth. The claims of the world were too much with them They wasted all their power needed for spiritual elevation and development of the soul, in running after the accumulation of wealth and spending it in worldly pursuits In earning money and spending it in and out of season they wasted their power. They did not find time to

appreciate the beauties of nature, nor did they claim any kinship with the objects of nature. They had completely bartered their hearts and souls with mercenary bargains, and had been without the finer feelings for nature or higher values of life. It was certainly a dull and mercenary bargain in which the people of his times were engaged.

The sight of the majestic sea lying open in the glare of the moonlit night does not attract us The winds that would be making horrible sounds during the day are calm and quiet during the night time. But we have no time to appreciate their beauties. For such beauties of nature we have no heart or appreciation We are busy only in the material pursuits of life.

ये पंक्तियाँ वर्ड्सवर्थ कृत 'The World Is Too Much With Us' से उद्धृत की गई हैं। कवि प्रकृति की सुन्दरताओं का महान् प्रेमी और सराहनेवाला था। उसे यह देखकर बडा दुःख होता था कि उसके समय के लोग प्रकृति के प्रति अपना प्रेम और सराहना खो बैठे थे। वे अपने सारे समय और शक्ति को धन कमाने और बटोरने मे लगाये हुए थे। आत्मिक उत्थान की अपनी सारी शक्ति को वे धन संचय करने और उससे सामाजिक सामग्रियो का सचय करने मे खो डालते थे। समय-असमय धन कमाने और खर्च करने मे अपनी शक्ति का वे ह्रास करते थे। उन्हें प्रकृति की सुन्दरताओं को सराहने का समय नही था, न ही वे प्राकृतिक वस्तुओं के साथ अपना कोई निकट सम्पर्क स्थापित कर सकते थे। उन्होंने धन के सौदे मे अपने हृदय और आत्मा का हेर-फेर कर डाला है और प्रकृति के लिए या जीवन के उच्चतर लक्ष्यो के अनुशीलन के लिए उनमें कोई कोमल भावनाएँ नही रहीं। वास्तव मे वह एक अरुचिकर और स्वार्थ-प्रधान व्यापार था जिसमे उसके समकालीन लोग लगे हुए थे।

चाँदनी रात के शुभ्र प्रकाश मे हिलोरें लेते हुए शोभायुक्त समुद्र का दृश्य हमे आकर्षित नहीं कर सकता। हवा जो दिन-भर भयकारी शब्द करती रहती है, रात्रि के समय शान्त हो जाती है। परन्तु उनके सौन्दर्य को सराहने का हमारे पास समय नही है। ऐसे प्राकृतिक सौन्दर्य को सराहने योग्य हमारा

हृदय भी नही है। हम तो केवल जीवन के धनोपार्जन-सम्बन्धी कार्यों मे संलग्न रहते हैं।

Lines 8—14—**It moves us not**—The people of his times are not all moved by the beauties of nature—प्रकृति का सौंदर्य हमारे हृदय का स्पर्श नही करता। **Great God**—The poet is remembering the Divine Being because in their pursuit of wealth the people have forgotten to appreciate the beautiful aspects of nature which have been created by God—हे ईश्वर! **Pagan**—Non-believers in Christianity. Pagans flourished in Greece before the rise of Christianity. They worshipped stock and stones and saw goddesses and gods in the various objects of nature. They were worshippers of nature—यूनान के प्राचीन निवासी, जिनकी ईसाई-धर्म मे आस्था नही थी, और जो प्रकृति की पूजा करते थे। **Suckled**—Brought up - लालित-पालित हुआ। **Creed**—The religion of the Pagans; Paganism. **Outworn**—Which is extinct now, paganism is now a dead religion—जिसका अस्तित्व अब नही है। **So**—In becoming a pagan. **Lea** A meadow; a grassland—चरागाहें, मैदान। **Glimpses**—Sight—दृश्य। **Forlorn**—Lonely—एकाकी। **Proteus**—The sea-god, son of Oceanus and Tethys. He looked after the domain of the sea-god Neptune. He was reputed to make prephesies about the future. According to Homer, he resided in the island of Pharos, at a distance of one day's journey from the river Nile. At midday Proteus rose from the sea and slept in the shade of the rocks, with the monsters of the deep lying around him. Anyone wishing to learn about futurity from him was obliged to catch hold of him at that time As soon as he was seized he assumed every possible shape in order to escape the necessity of prophesying. He changed himself into various shapes and forms. But when he saw that his endeavours were of no avail, he resumed his usual form and told the truth. After finishing his prophecy he returned into the sea. From Porteus we have the English word 'Protean' which means ever-changing. **Triton**—A sea-deity, an attendant on the

sea-god Neptune, who used to calm the waves by blowing upon his conch. The chief characteristic of Triton, son of Poseidon and Amphitrite, in poetry as well as in works of art, is a trumpet made out of a shell on which Triton blew at the command of Poseiden to soothe the restless waves of the sea. **Wreathed horn**—The horn of Triton made of shell with which he calmed the restless wave of the sea—कुंडली के आकार की तुरही।

Explanation *"It moves us not.........................horn."*

These lines are an extract from Wordsworth's fine sonnet *The World Is Too Much With Us*. The poet was deeply pained to note the growing indifference and apathy of the people of his times to the beauties of nature They were engrossed badly in the mercenary pursuits of life, and wasted all their energies in the amassing and accumulation of wealth. Wordsworth could not live in the society of those Christians, who sacrificed their spirituality at the altar of materialism. He desired to run away from the materialistic tendencies of his times to the old Pagan times of Greece He had the moving zest for accepting Paganism and be nurtured in the extinct creed of Paganism in which the love for nature and worship of the gods and goddesses found in nature formed the principal part of religion. As a Pagan the poet would have the opportunity of standing near the meadow and have the vision and sight of the sea-god Proteus, who made prophesies to the people about the future and then went back to the sea The sight of Proteus would make him less lonely for he would find some association in the lovelier aspects of nature in the company of the pagans. He would also have the privilege of hearing the sound of the conch-shell blown by Triton, the sea-deity, to quieten and calm the tumultuous and stormy waves of the sea.

Note.—The student should write notes at the end of his explanation on Proteus and Triton. He should make a reference to Paganism and Wordsworth's opposition to the growing materialism of his age.

ये पंक्तियाँ वर्ड्सवर्थ के सुन्दर सॉनेट "The World Is Too Much With Us" की है। अपने युग के लोगों की प्रकृति के प्रति

बढ़ती हुई उदासीनता और उपेक्षा को देखकर कवि बहुत दुःखी है। वे जीवन के धनोपार्जन-संबंधी कामों में बुरी तरह डूबे रहते थे और धन बटोरने में अपनी सारी शक्ति को व्यर्थ गंवा देते थे। वर्ड्सवर्थ उन ईसाइयों की संगति में नहीं रह सकता था जो भौतिकवाद की वेदी पर अपने अध्यात्मवाद की बलि चढ़ाते हों। अपने समय की भौतिकवादी प्रवृत्ति से ऊबकर कवि यूनान के पुराने पैगन-युग में चला जाना चाहता है। उसमें प्रकृति-पूजा स्वीकार करने का बड़ा उत्साह है और इस बात का भी कि वह प्रकृति-पूजा के लुप्तप्राय धर्म में प्रवृत्त हो, जिसमें प्रकृति के प्रति प्रेम और प्रकृति के अन्दर पाये जाने वाले देवताओं और देवियों की पूजा एक विशेष स्थान रखती है। पैगन होकर कवि को चरागाह में खड़े होने और समुद्र के देवता प्रोटिअस के, जो लोगों के बारे में भविष्यवाणी करता है और फिर लौटकर समुद्र में चला जाता है, दर्शन करने का अवसर प्राप्त होगा। प्रोटिअस का दर्शन कवि के एकाकीपन को कम कर देगा, क्योंकि पैगन लोगों के साथ में उसे प्रकृति के अधिक सुंदर रूपों के साथ सम्पर्क प्राप्त होगा। उसे समुद्र के देवता ट्राइटन द्वारा समुद्र की तूफानी लहरों को शान्त करने के लिए बजाये गये शंख को सुनने का अवसर प्राप्त होगा।

QUESTIONS & ANSWERS

Q. 1. Give a critical appreciation of the poem '*The World Is Too Much With Us.*'

Or

Bring out critically the main ideas of '*The World Is Too Much With Us.*'

Ans. *The World Is Too Much With Us* by Wordsworth is considered as one of the finest sonnets ever written by Wordsworth. In this sonnet the poet slashingly attacks the growing materialism of his age and the disgusting apathy and indifference of the people of his times to the beauties of nature The poet condemns in very strong words the mercenary pursuits of the world He points out that people of his times are engrossed in the amassing and accumulation of wealth in and out of season without lending their heart and soul for a moment to the

beauties of nature. The attitude of the people towards the mercenary pursuits of life appears nothing better than a 'sordid born' and a dirty game to the poet. He exhorts the people of his times to give some time to the enjoyment of nature and find some moments for appreciating the lovely and sublime aspects to nature. In his attack on the worldliness of the people of his time, Wordsworth anticipates Matthew Arnold, who made a scathing criticism of the materialistic tendencies of his times in his *Scholar Gipsy* and *Thyrsis*.

The poem reveals Wordsworth's love for the calm and quiet scenes of nature The poet prefers the calmness and peace in nature. In this poem he presents the sight of the sea bathed in the soothing rays of the moon in the night. He also gives us a picture of the silent wind and waves of the sea that sleep like flowers in the night. Both these pictures are of the mellowed and subbued aspects of nature. Wordsworth never loved and liked the story and tumultuous aspects of nature, and, everywhere in his poems, we notice his love for calm and quiet effects. He loves, as he points out in one of him poems,—

"The silence in the starry sky,
The sleep that is among the lonely hills."

In this poem the following lines show Wordsworth's love for the quiet effects of nature.—

"This sea that bares her bosom to the moon,
The winds that will be howling at all hours !
And are up gathered now like sleeping flowers."

The poet's disgust with the Christian religion in also poignantly presented in this poem The poet does not like to follow a religion that secrifices spirituality and love of nature at the alter of materialism. No doubt, Christ in propagating his religion, emphasised on spirituality and the sublimer aspects of religion, but the Christians of the poet's time had lost all love and zest for the finer aspects of religious worship and love of spirituality This indifference to the religious tenets of Christianity, shown by the people of his times also makes Wordsworth critical of the apathetic tendencies of his times to religion, The poet condemns modern Christianity where the people 'lay

waste their spiritual power' in getting and spending in and out of season.'

The poet professes his love for Paganism and the outworn creed of the Pagans, in which worship of the gods and the beauties of nature formed the principal part of religion. The poet desires to accept Paganism, because by adopting this religion, he will have the opportunity of witnessing the sights of the Pagan gods and goddesses such as Proteus and Triton. The sights of these gods will make him less lonely and give him some zest for life. The poem, therefore presents Wordsworth's love for Paganism and the classical gods of Greece. Wordsworth is not a Puritan like Milton to discard classical gods and goddesses, as the blind poet does in *Paradise Regained*. By applauding the gods of the Pagans, Wordsworth exhibits his catholicity and the spirit of religious toleration which is so very essential for civilized and cultured men.

The sonnet is written on the Patriarchian model and follows the metrical scheme of the Patriarchian sonnet.

Q. 2. "The world is too much with us." Elucidate the statement.

Ans The world is too much with us We, of the 20th century, like the people of the 19th century, rapidly advancing towards materialism and the materialistic tendencies of the times. The claims and concerns of the world are highly pressing and we are everready to attend to worldly calls and are ever willing to sacrifice our spiritual heritage at the alter of materialism. We are engrossed in the making of wealths in and out of season, and the love of wealth is with us a conuming passion People devote too much of their time to the amassing and accumulation of wealth. They are madly busy in earning wealth ; and in their care for earning money they forget to remember God or to give some minutes of their time to religious meditation and prayers Nature with its sublime and beautiful sights does not attract their attention. They do not go out for a morning walk to appreciate the lovely aspects of nature. They are so much engrossed in the worldly pursuits of life that they lay waste their power for higher advancement and spiritual elevation. The poet is awfully disgusted with this all-engrossing materialism of the age, and he advises the people to lent their hearts and souls to the worship and appreciation of the beauties

of nature. We should bid good-bye to this growing materialism and pay some head to the lovely aspects of nature such as .—

"The sea that bares her bosom to the moon,
The winds that will be howling at all hours
And are up-gathered now like sleeping flowers"

Q 3 What was the immediate occasion of this poem ?

Ans. Wordsworth's cousin Edgar, who was an employed in the stock-exchange, fell ill. He was a broker in the stock-exchange. Even during the period of his illness, his mind was busy with the material activities of the stock-exchange. Wordsworth and Dorothy tried their best to explain to the young man to forget the economic hustle and bustle of the city markets and enjoy the beautiful sights and scenes of nature so that he might get relief from his ailment. But all the advice of Wordsworth and his sister was of no avail. Edgar could never forget the business of life, even in his serious illness. At last he died. Wordsworth was deeply moved by the death of his cousin who died because of his too close an engrossment in the activities of the world. He had loved nature and the beauties of nature, he might have been cured of his disease. Hence, it was to denounce the love of the worldly people for the values of worldly life that this sonnet was written after the death of his cousin Edgar in 1806.

Q. 4 What was Wordsworth's attitude towards Nature ?

Ans. Wordsworth had a keen eye for what was deep and essential in nature His nature poetry is pervaded with a mystical and spiritual element. Nature to him was the embodiment of the universal spirit :—

"Whose is in the light of the setting sun,
And the round ocean and the living air,
And the blue sky, and in the mind of man"

Common with nature, therefore, became the chief means for him of attaining the knowledge of that truth which is beyond the reach of science. Nature thus became to him an ethical teacher of the first-rate importance. It was not only a source of great beauty, but also someting fraught with spiritual massages.

These are three well-marked stages in the growth of his love for nature. At first, this was only a healthy boy's love of the open air and the freedom of the fields Nature, to begin with, meant to the poet boating in summer, skating in winter, long walks at dawn, and bird-nesting In the second stage, he began to love the sensuous beauty of nature with an unrelenting passing altogether untouched by an intellectual interest or association. The third stage is marked by an intense spirituality. He passes beyond the enjoyment of sensuous beauty and finds "abundant recompense" for whatever he might have lost by the way, with a mood of mind in which his love became deeply spiritual in character.

CHAPTER VI
TO A SKYLARK
(*P. B Shelley*)

Life and Works of the Poet—P. B. Shelley (1792—1822), son of Sir Timothy Shelley was born in 1792, at Field Place near Harsham, Sussex. He was born just at the time when the eyes of all Europe were fixed in hope and fear on France and a new order was shaping itself out of the great Revolution. At Eton, among the tyrannies and conventions of a great public school, his sensitive nature was thrown into a fever of revellion from which he never quite worked out into spiritual sanity and health. 'Mad Shelley' his schoolmates called him, and in the judgment of the world he ramained 'Mad Shelley' to the end of his life. At Oxford, he read the sceptical French philosophers and deemed it his duty to publish his religious views in a pamphlet entitled *'The Necessity of Atheism'* for which he was expelled. One immediate result of this was his difference with his father, which deepened into a permanent breach by his marriage in the following year to Harriet Westbrock, the pretty and lively daughter of an inn-keeper. The next three years were spend in wandering about from place to place, and, once, happening to be in Ireland, he made an absurd attempt to rouse the Irish to seek redress for their national wrongs. This foolish campaign clearly showed the curious mixture of the real and the unreal in Shelley, by the fantastic methods adopted for circulating his written pamphlets. Before the end of that period

he made an acquaintance with William Godwin, the revolutionary philosopher and novelist, who exercised a great influence on his mind. He conceived a violent passion for Godwin's daughters Mary, and separated from Harriet in 1814, and after her suicide, united himself with Mary. In his travels in Switzerland with Mary he came in touch with Byron and afterwards lived with him in Italy in terms of great intimacy. Returning to England in 1816, for two years he looked after the publication of his poetry. In 1818, he left England never to return. In Italy his great works were produced in the following two years when he lived with Byron at Pisa. At Leghorn he was drowned while indulging in his favourite pastime of boating. A sudden and swift storm swept over the sea and his body was cast ashore a fortnight later. His body was burnt on a pyre by his friends.

Works—*Queen Male* (*1813*), *Hymn to Intellectual Beauty* (*1817*), *The Revolt of Islam* (*1818*), *The Cenci* (*1819*), *Prometheus Unbound* (*1820*). In the last two years of his life appeared *Epipsychidion*, *Hellas*, *Adonais*, *The With of Atlas*. *Julian and Maddalo of Anarchy*, *The Sensitive Plant* and smaller poems of great power like the *West Wind*, *Skylark etc.*

Characteristics of Shelley as a Poet—As a poet Shelley stands in the front rank. His real poetical career does not extend over more than seven years and what he produced doing this brief term, much of which passed in sickness and sorrow, is remarkable for its quantity and much more wonderful for the quality of the greater part of it. In lyrical gift, shown in *Prometheus Unbound* and *Hellas* and some of his shorter poems, he is probably unsurpassed and his dramatic power is also of a high order. Many of his shorter poems are perfect gems. So much poetry, so rich in various beauty, was probably never poured forth with so rapid a flow from any other mind. Abundance and felicity are his singular characteristics; and no less the dreamy ecstasy, too high for speech, in which his poetical nature, most subtle, sensitive and voluptuous, delighted to dissolve and lose itself.

He deals less with actualities than does any other English poet. His imagery is that of a dream-world peopled by ethereal forms and bathed in prismatic light. Even when he borrows images from nature, it is from a nature heightened and

rarefied by a passage through his own temperament. He is at the other pole from Wordsworth's homeliness and large acceptance of Nature as she is Hence, an air of unreality hangs over all his work, an unreality made more conspicuous by his unpractical theories of conduct and society. Matthew Arnold called him "a beautiful and ineffectual angel beating in the void his luminous wings in vain." But Shelley's is perhaps the most essential poetry in the language. It is pure enchantment to the listeners with a delicate ear for his rare music and some powers of response to his passionate plea for freedom, justice and love can never be ineffectual in any search after social batterment.

Shelley and Wordsworth — The poet whose aptitude to Nature approaches nearest to Wordsworth's is Shelley. But there is this great difference: with Wordsworth, Nature is both 'law and impulse'; with Shelley, she is 'impulse' alone and sympathies with the chronic attitude of revolt—his ceaseless and exclusive assertion of individual liberty. Again, for Wordsworth, Nature is one; for Shelley, she is virtually many; and in this respect Wordsworth resembles the old type of the stern, self-controlled, law-abiding man with his reverent worship of the one universal spirit; while Shelley is the passionate, sensuous, lawless rebel with his free familiar worship of 'gods many and lords many.' And from this fundamental difference between Shelley and Wordsworth there arises another, viz. that Shelley in viewing Nature perceived only that which appealed vividly to his sensuous self, as the brilliancy of the morning star or the tumultuous harmonies of the west wind. He had no eyes, as Wordsworth had, for the homely and the commonplace.

Though Shelley was to some extent a disciple of Wordsworth, we find in their *Skylark* how they differ from each other. Wordsworth's bird is full of naturalness with the addition of the spiritual thread which all the while binds the singer to the nest beneath. But Shelley's bird is in little more than a figment of exuberant fancy. It is false to nature and hyperbolical. While Wordsworth concentrates his imagination on the bird, Shelley etherealises it. Shelley's poem is non-moral and purely sensuous, having no touch with our higher nature; whereas Wordsworth's poem is a true echo of the Great Teacher who

bids us consider the lilies and learn the lesson of trust from the birds of the air.

Introduction to the poem—The *Ode To A Skylark* is rightly considered as one of the finest lyrics in English poetry. It embodies the best qualities of Shelley's lyrical genius The poem is a supreme piece of art, and is remarkable for its exquisite melody, its wealth of metaphor, its unusual imageries, its rapid scene and its lyrical fervour.

This poem was composed by Shelley in the spring of 1820 in Italy, Mrs Shelley wrote about it as follows :—

"In the spring we spent a week or two at Leghorn, borrowing the house of some friends who were absent on a journey to England. It was on a beautiful summer evening while wandoring among the lanes whose myrtle hedges were the bowers of the fireflies, that we heard the carrolling of the skylark which inspired one of the most beautiful of Shelley's poems."

From this account of Mrs. Shelley, it can be gathered that this poem was composed at a time when the song of the bird was actually heard by the poet. He had watched the flight of the bird and heard the musical notes with rapt attention. This lyric, therefore, embodies the lyrical passion and emotion and is considered as a gem among Shelley's lyrics This poem has been highly praised by critics and poets, and has been admired by millions of readers all over the world.

Critical Appreciation—The *Ode To A Skylark* by Shelley is rightly considered as one of the best lyrics in English poetry. It is a piece of supreme art and embodies the best qualities of Shelley's lyrical genius. Its chief virtue lies in its wonderful melody and its unpremeditated thought. The lines of the lyric bubble out from the poet's heart without any labour or artifice. It is a poem of natural effusion and as such it is regarded as a gem among Shelley's lyrics. It is extremely rich in melodious charm ; though in imaginative conception and metrical power it is excelled by *The Cloud* and *The Ode to West Wind*. The exquisite melody of the poem is unforgettable All the stanzas vie with each other in their melodic charm In its 'lyric fervour' and its 'ebullient lyricism', as Edmund Gosse puts it, 'it remains unsurpassed among the other poems of Shelley'.

Another significant quality of this poem is the richness of its imagery. The various stanzas of the poem, in which the bird is

compared to different bright objects of nature and life, exhibit Shelley's imaginative genius, and his gift for coining similes and metaphors for heightening the effect of the poem. He compares the bird to a poet hidden in the light of thought, to a high born maiden in a palace tower, to a glow-worm golden in a dell of dew and to a rose embowered in its own green leaves. These similes are very charming and beautiful and help in visualising the picture of the bird in its wonderful flight.

The pictorial quality of the poem is equally significant. The poet presents the flight and movement of the bird in the sky with remarkable ease and the picture of the bird pouring out its melody comes dancing before our eyes. We feel that in the golden light of the setting sun the lark is really 'an unbodied joy whose race is just begun'.

The praises showered on the skylark show the appreciative genious of Shelley for the beautiful objects of nature. Shelley had a tender heart vibrating with love for nature, birds and clouds The song of the bird with its melody touched the poetic chord of the great poet and, under the direct inspiration of that song, he began describing the flight of the skylark showering innumerable praises on its music, its happiness, and its unconcerned life with the miserable lot of human beings.

This poem presents the pessimism of the poet. We hear in it the authentic notes of tender, vague pathos which no other poet but Shelley could have so confidently struck The poet has pathetically presented the lot of human beings in the world. The following stanza from the *Skylark* has become world-famous not only due to its haunting melody but also due to its tender pathos and touching pessimism :—

"We look before and after,
And pine for what is not;
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought."

The happy lot of the bird has been pathetically compared with the unhappy lot of human beings. The rapture of the bird is caught for ever in verse that quivers with emotion, and in a language which is imperishable. Wordsworth was of opinion

that Shelley's *Skylark* was the expression of the highest emotion to which his genius had attained.

The autobiographical note of the poem is equally worthy of our notice. The poet feels that if he could be half as glad and happy as the bird, he would be able to achieve great success as a poet and impress the world by his poetic production. The last stanza of the poem exhibits Shelley's personal life, and this poem also closes like the *Ode To The West Wind* on a note of optimism and hope. The lines are worthy of quotation :—

"Teach me half the gladness
That thy brain must know
Such harmonious madness
From my lips would flow
The world should listen then as I listening now !"

On the whole *To a Skylark* is a wonderful poem, a sweet lyric, and a gem in Shelley's poetry. The movement of the verse, the depth of imagination, the beauty of expression make it a memorable song.

Summary of the Poem—The poet Shelley is enraptured by the song of the skylark. To him the bird appears a happy spirit, whose song is full of joy. The bird flies higher and higher from the earth It is like a cloud of fire. As it soars higher in the sky, it sings. It is like an unbodied joy when it flies at the morning time. The music of the bird is as keen as the arrows or beams of the moon. The music fills all the earth and air. The poet is filled with joy when he hears the music of the skylark. He compares the bird to a poet hidden in the light of thought, to a high-born maiden in love, soothing her soul with music, to a glowing behind bushes and unseen by man, and finally to a concealed rose-flower the petals of which have been opened and scattered by warm winds Then the poet feels that the song of the bird surpasses in its beauty and charm all that is joyous and fresh in the world. The praise of wine or love is nothing as compared to the praises showered on the music of the bird's song. Marriage trumpets are nothing as compared to the music of the bird. The poet wonders as to how so much sweetness is found in the song of the bird. It is love or ignorance of path that gives the charm to the song of

the skylark? The poet then feels that there cannot be any languor or lassitude in the song of the bird. The bird is happy at heart Human beings can never enjoy the happiness of the bird They are not destined to experience that joy and happiness which the skylark feels in her heart. The lot of human beings is very sad They look before and after and pine for what is not. But the sad pining is not to be found in the song of the bird The bird's song is superior to treasures found in book The poet implors the bird to teach him half her gladness, so that like the happy skylark he may also pour out sweet music in his poetry and may impel the world to hear his song just as he is hearing the song of the skylark

सारांश

कवि शैली लवे के संगीत पर मुग्ध हो उठा है। कवि को यह पक्षी अतीन्द्रिय जगत् का एक ऐसा प्राणी प्रतीत होता है, जिसका संगीत आनंद से ओतप्रोत है। पक्षी धरातल से क्रमशः ऊँचा उठता हुआ उड़ता चला जाता है। वह प्रज्ज्वलित बादल के समान है। आकाश मे ऊँचा उठता हुआ वह गाता जाता है। प्रभात के समय उड़ान भरता हुआ वह आनंद के अशरीरी प्रतिरूप जैसा प्रतीत होता है। उक्त पक्षी की ध्वनि-लहरी चंद्रमा की किरणों जैसी ही सूक्ष्म है। उसका संगीत सारी पृथ्वी और वायुमंडल मे व्याप्त हो उठता है। उसे सुनकर कवि आनंदमग्न हो उठता है। वह उस पक्षी को विचार-सागर मे डूबे हुए कवि, संगीत द्वारा अपने हृदय को हल्का करती हुई अभिजात प्रेमिका, झाड़ियों की ओट में, मनुष्य के लिए अदृश्य, चमकते हुए खद्योत, एवं गुलाब के ऐसे फूल से उपमा देता है, जिसकी पंखुड़ियाँ उष्ण वायु मे स्पर्श से खिलकर बिखर गई हों। अब कवि अनुभव करता है कि लवे का संगीत संसार के सभी आनंददायक उपादानों से अधिक सुन्दर और आकर्षक है। उसके स्वर-माधुर्य की तुलना मे मदिरा और प्रेम का माधुर्य भी नगण्य है। विवाह के अवसर पर बजाये जाने वाले वाद्य-यंत्रों का स्वर भी उसकी बराबरी नहीं कर सकता। कवि को आश्चर्य है कि उस पक्षी के स्वर मे इतना माधुर्य क्यों है? क्या उसका कारण प्रेम अथवा वेदना का अभाव है?

कवि तब अनुभव करता है कि पक्षी का हृदय आनंद से परिपूर्ण है। मनुष्य उसके जैसे आनंद का आस्वादन कभी नही कर सकते। उनके भाग्य मे उस पक्षी-जैसे आनंद की अनुभूति नही है। मानव का जीवन अत्यंत शोकपूर्ण है। वे भूत और भविष्य के फेर मे पडे हुए अभावजनित चिंता से त्रस्त रहते हैं। लवे के संगीत मे अभावजन्य चिंता नही है। उसका संगीत पुस्तको की बहुमूल्य ज्ञान-राशि से भी उत्कृष्ट है ! कवि लवे से अनुरोध करता है कि वह अपनी प्रसन्नता का अर्द्धांश ही उसे प्रदान कर दे, ताकि वह भी अपने काव्य मे ऐसे मधुर सगीत की सृष्टि कर सके जो संसार को उसकी कविता के रसास्वादन के लिए उसी प्रकार विवश करदे जिस प्रकार वह स्वय उसका (पक्षी का) सगीत सुनने के लिए अपने-आपको विवश अनुभव कर रहा है।

NOTES & EXPLANATIONS

Stanza 1.—**Hail**—Welcome ; greet—स्वागत करना । **To thee**—The skylark—तुझे (कृष्णा नामक पक्षी को) । **Blithe spirit**—Happy spirit—आनन्दमय अतीन्द्रिय प्राणी । (To the poet Shelley, the skylark appears to be an ethereal spirit because the bird is full of joy, and its song is so melodious and charming) **Bird thou never wert**—The poet feels that the lark was never born a bird. It was always a spirit. Wordsworth also puts the same question to the cuckoo :—

> "Shall I call thee a bird
> Or but a wandering voice."

Wert—Was—था । **That from heaven or near it**—From a very great height in the sky. When the bird is imagined as a spirit, the poet feels that its abode or place must be in heaven or somewhere very high in the sky—बहुत अधिक ऊँचाई में । **Pourest**—Expresses—व्यक्त करता है । **Pourest thy full heart**—Gives full expression to the feelings of her heart in her song—अपने सम्पूर्ण हृदय को उँडेल देता है । **In profuse strains**—In copious or abundant tunes poured forth without any check—अनेक स्वर लहरियों में । **Unpremeditated**—Without any previous

thought—जिसके विषय मे पहले सोचा-विचारा न गया हो ; अनायास । **Unpremeditated art**—The song of the lark is spontaneous without any artifice or labour in it—सहज एव स्वाभाविक कला । (The bird pours out its song in a spontaneous manner. Shelley's poetic art like that of the skylark, is also remarkable for its unpremeditated art.)

Explanation. "*Hail to thee......................thy full heart.*"

These lines are an extract from Shelley's *Skylark*. The poet hears the sweet melody of the skylark and is enraptured by its music. He thinks that the skylark is not an ordinary bird but a happy spirit of ethereal world. Its abode is some-where near heaven because it is a spirit. From its empyrean height, it pours out its heart in its splendid song There is perfect spontaneity in its song. There is no constraint or artifice at any stage in its song. It pours out its music in copious notes out of the fullness of its heart.

प्रस्तुत पंक्तियां शैली द्वारा लिखी हुई 'स्काईलार्क' नामक कविता मे ली गई है । कवि कृष्णा नामक चिडिया की मधुर आवाज सुनता है और उसके संगीत मे गद्गद् हो जाता है । वह सोचता है कि कृष्णा कोई साधारण चिडिया नही है बल्कि आकाश-लोक की एक प्रसन्न आत्मा है । उसका घोसला स्वर्ग-लोक के पास कही है, क्योंकि वह एक आत्मा है । वह बहुत अधिक ऊँचाई से अपना मधुर तथा शानदार संगीत अपने हृदय से उँडेलती है । उसके गाने मे पूर्ण प्रभाव है । उसके गाने मे कही रोक या बनावट नही है । वह अपने संगीत मे अपना संपूर्ण हृदय उँडेल देती है ।

Stanza 2 :—**Higher**—In the higher plain of the sky—और भी अधिक ऊँची । **Still**—Continually—उत्तरोत्तर । **From the earth thou springest**—The skylark flies higher and higher from the earth. **Like a cloud of fire**—The line has been interpreted in more than one way. Peterson says, "The reference is to the impetuous burst with which an imprisoned flame leaps upwards when a way is found for it." He quotes Milton "Spring upwards like a pyramid of fire, into the wide expanse." This image applies not to the actual appearance

of the bird but to its continuous motion in upward circles—अग्नि की लपटों की भाँति। **The blue deep**—The blue sky—नीला आकाश। **And singing............ ....singest**—As the bird flies higher and higher into the sky, the louder becomes its song. This line is remarkable for its melody Here the sound echoes sense. This line also applies to Shelley's poetry, Shelley rose in rapture according to the flight of his imagination.

Explanation. *"Higher still.......... ... .ever singest."*

The skylark flies higher and higher from the earth. It appears like an imprisoned flame, as it flies across the sky. While flying across the blue sky, it continues its song. The higher it flies in the sky, the louder becomes the melody of the song.

कृष्णा पृथ्वी से ऊँची और-और ऊँची उड़ती है। आकाश में उड़ती हुई वह बंधनमुक्त अग्निशिखा जैसी प्रतीत होती है। नीले आकाश में एक ओर से दूसरी ओर उड़ते हुए वह अपना संगीत जारी रखती है। वह आकाश में जितनी ऊँचाई पर उड़ती है, उसके गाने की मधुर आवाज उतनी ही तेज होती है।

Stanza 3 :—**Golden lightning**–Crimson rays of the rising sun which appear like the flashes of lightening—सुनहला प्रकाश। **The Sunken sun**—The sun under the eastern horizon before rising–पूर्व दिशा में झाँकता हुआ सूर्य। **In the golden ....sun**–In the early morning before sunrise—स्वर्णिम आभा से युक्त गोधूलि वेला में। **Over which ....brightening**—The clouds in the eastern horizon become brighter and brighter before sunrise. **Thou**–The skylark. **Float and run**—The bird flies across the sky in the morning time when bright clouds are seen in the eastern horizon—तैरती हुई उड़ती है। **Unbodied joy**—The bird appears to be the disembodied spirit of delight. It is the 'blithe spirit' of the fast stanza. It appears like a spirit of gladness –आनंद की अशरीरी प्रतिमूर्ति। **Whose race is just begun**–Who has

just begun its flight. It is the time of the early morning before sunrise and the skylark has just started its flight in the sky—जिसने अपनी यात्रा आरम्भ ही की है।

Explanation. *"In the golden...... ....just begun"*

The skylark begins its flight in the sky before the rising of the sun in the eastern horizon. At this time the entire eastern horizon is covered with bright clouds As the bird soars in the sky in the early morning time, it appears like a spirit of delight which has just begun its career.

पूर्व दिशा में सूर्योदय होने से पूर्व ही कृष्णा आकाश मे उडना शुरू कर देती है इस समय सारी पूर्व दिशा उपाकाल के चमकीले बादलो से भरी होती है। प्रातःकल के समय जब यह चिडिया आकाश में गाती हुई उडती है तो ऐसा प्रतीत होता है मानो वह प्रसन्नता की एक आत्मा है जिसने अभी-अभी अपना जीवन-क्रम आरम्भ किया हो

Stanza 4:—**Pale purple even**—The evening time when light becomes dim—श्वेतारुण सध्या। **Twilight melts round thy flight**—As the bird flies in the sky, evening seems to melt and become nollified· Shakespeare uses the expression 'darkness thickens'. Shelley employs a poetic expression in presenting the melting of the sky. Peterson says, "Evening makes way for your upward flight and closes it upon you so as to hide you from our sight as the waves make way for and close in behind a ship,"—गोधूलि का क्षीण प्रकाश तेरी उड़ान को हमारी दृष्टि से छिपा लेता है। **Stars of heaven**—Star of the sky—आकाश का तारा। **Thou art unseen**—In the growing dim light of the evening, the skylark becomes invisible like the star in the daylight—तू अदृश्य रहती है। **Shrill delight**—Delightful music of the bird's song which is shrill and sharp—आनंदयुक्त तीव्र स्वर-लहरी।

Compare—

"Till drowned in yonder liringbule
The lark becomes a sightless son"

Explanation. *"The pale purple ....shrill delight."* —In the fading light of the evening the skylark becomes invisible like the star of heaven in the broad day-light of the sun Though the lark becomes invisible to human sight, its sharp and shrill music can be heard by the poet on the earth. The loud song of joy can be enjoyed upon the earth though the singer may be wrapped up in the clouds of the evening.

सायकाल के धुँधले प्रकाश मे कृष्णा उसी प्रकार अदृश्य हो जाती है जिस प्रकार सूर्य की रोशनी मे तारे। यद्यपि कृष्णा मनुष्य की दृष्टि से अदृश्य होती है ; परन्तु उसका तीव्र और मधुर सगीत पृथ्वी पर कवि को सुनाई देता रहता है। प्रसन्नता-भरे ऊँचे स्वर से गाये जानेवाले गाने का आनन्द पृथ्वी पर लिया जा सकता है, भले ही गानेवाला सायकाल के बादलो मे छिपा हुआ हो।

Stanza 5:—**Keen**—Sharp, clear and distinct—तीव्र और सुस्पष्ट। **Arrows**—Sharp beams of the moon—चद्रमा की सूक्ष्म किरणें। **Silver sphere**—Moon—चद्रमा। **Keen....sphere**—The shrill delight of the bird is as keen as the beams of the moon. The word 'keen' qualifies 'delight' in the last stanza—कृष्णा की आनदपूर्ण तथा तीव्र स्वर लहरी चद्रमा की किरणों की भाँति है। **Intense lamp**—Bright light—प्रखर प्रकाश। **Narrows**—Grows dim and faint—मंद पड़ जाता है। **In the white dawn clear**—In the light of the early morning before sunrise—अरुणोदय के स्वच्छ प्रकाश मे। **Whose intense......clear**—The beams of the moon become dim and faint in the light of the dawn—सूर्योदय के प्रकाश मे चद्रमा की किरणें मंद पड़ जाती है। **Until.......there**—Though we are not able to see the moon in the light of the morning sun, but we know that the moon is there in the sky. Similarly, the bird may become invisible in the night, but we feel that the bird is there in the sky. Its presence can be felt by its shrill music—यद्यपि हम उसे देख नहीं सकते तथापि उसकी उपस्थिति का बोध होता रहता है।

Explanation. *"Keen as are..... ....It is there."*

The delight in the music of the bird is as sharp as the beams of the moon shining in the sky. Just as the beams of the moon

become dim in the light of the dawn till the moon is seen no more; similarly the bird becomes invisible in the dimness of the evening and is seen no more. But just as we feel the moon is there in the sky in spite of the dawn, similarly we feel that the bird is there in the sky in spite of the darkness, and its presence can be felt by its music.

कृष्णा के संगीत की ध्वनि उतनी ही मनमोहक है जितनी कि आकाश में चकमते चन्द्रमा की किरणें। जिस प्रकार चन्द्रमा की किरणें सूर्योदय-काल के प्रकाश में धुंधली होती हैं यहाँ तक कि चन्द्रमा का दिखाई देना बिलकुल बन्द हो जाता है, उसी प्रकार कृष्णा भी सायंकाल के धुंधलेपन में अदृश्य हो जाती है और बिलकुल दिखाई नहीं देती। परन्तु सूर्योदय के बाद भी जिस प्रकार हम यह अनुभव करते हैं कि चन्द्रमा आकाश में है, उसी प्रकार अंधकार होने पर भी हम यह अनुभव करते हैं कि चिड़िया आकाश में है और उसकी उपस्थिति उसके संगीत के द्वारा अनुभव की जा सकती है।

Stanza 6 :—**All the........loud**—All the earth and the air are overflowing with the music of the skylark's song—समस्त पृथ्वी और वायुमंडल तेरी उदात्त स्वर लहरी से प्रतिध्वनित हो रहे हैं। **Night is bare**—When sky is cloudless in the night—आकाश निरभ्र है। **Bare**—Cloudless निरभ्र। **One lonely cloud**—From one solitary patch of cloud—एकाकी बादल। **Rains out**—Sends forth—वर्षा करता है। **Heaven**—The sky—आकाश। **Overflowed**—Flooded with light—प्रकाश से ओतप्रोत।

Explanation—"*All the earth ....overflow'd.*"

All the air and the earth are resounding with the music of the skylark. Just as the beams of the moon pass through a lonely patch of cloud in the sky in an otherwise cloudless sky in the night, similarly the music of the skylark, like a lonely cloud in a bare night, can be heard on the earth. The poet compared the skylark to the moon and its music to the beams of the moon flood the sky with light, similarly the music of the skylark floods the air and the earth with its melody.

समस्त पृथ्वी और वायुमंडल चिड़िया के गाने से ओतप्रोत है। कवि कृष्णा के गाने को चांद की किरणों की उपमा देता है। जिस प्रकार बादल रहित

आकाश मे चन्द्रमा की किरणें छा जाती हैं और सब तरफ प्रकाश फैल जाता है, उसी प्रकार चारो तरफ चिड़िया के गाने की मधुर तान फैली हुई हैं।

Stanza 7 :—**What thou art we know not**—The poet says that what in truth the skylark is cannot be known by ordinary human beings—कृष्णा कौन है, यह जानना मनुष्य की शक्ति के बाहर है। **What is most like thee**—If it is not possible for us to find out the real nature of the bird, let us try to find out those things with which the bird can be compared—जिसकी उपमा तुझे दी जा सकती है। **Rainbow clouds**—Clouds transfigured by the rays of the sun—इन्द्रधनुषीय बादल। **Flow**—Pours out—बरसती है। **Drop**—Of rain—वर्षा की बूँद। **Thy presence**—The presence of the bird can be felt and not seen in the twilight of the evening—तेरी उपस्थिति। **Rain of melody**—The pouring out of the bird's song. The construction here is some what complicated. Thompson says, "The drops that fall from rainbow clouds are not so bright as the rain of melody that showers from thy presence,' is the direct sense, but the words 'to see' complicate the comparison as the rain of melody is invisible."

Explanation—"*What thou art.................................melody.*"

The poet is enraptured by the music of the skylark. He tries to describe it but he does not know what the lark actually is Is it a spirit or a bird ? Hence, he tries to find out suitable comparisons to describe the bird The poet feels the skylark pours out its music as it flies in the sky, and this music is brighter than the drops of rain poured from the rainbow clouds. The rain of melody flows out from the song of the skylark.

कवि कृष्णा नामक पक्षी का संगीत सुनकर बहुत प्रसन्न होता है। वह उसका वर्णन करने का प्रयत्न करता है, परन्तु वह यह नहीं जानता कि वास्तव मे कृष्णा पक्षी कौन है। वह एक आत्मा है या एक चिड़िया ? इसलिए वह इस पक्षी की तुलना करने के लिए उपयुक्त उपमाएँ ढूँढता है। कवि अनुभव करता है कि कृष्णा ज्यों-ज्यों आकाश में उड़ती है, त्यों-त्यों अपने संगीत की

वर्षा करती जाती है, और उसका यह संगीत इन्द्रधनुषी बादलों से मूसलाधार बरसने वाले जल की बूंदों से अधिक चमकीला होता है। कृष्ण की उपस्थिति से मधुर संगीत की वर्षा होती है।

Stanza 8:—**Like a poet hidden........thought**–The poet compares the skylark to a poet who is immersed in the light of his own thoughts which are so mysterious and profound that they cannot be easily understood by the people of the world. The comparison between the poet and the skylark is very patent. The song of the skylark is audible ; but the bird itself is invisible. The poet writes poetry and his song can be heard by ordinary persons, but they cannot fully understand or see the poet's mind like the invisible skylark—अपने विचारों में डूबे हुए की भांति। **Singing**—Composing–काव्य रचना करते हुए। **Hymns**—poems–कविताएँ। **Unbidden**—Spontaneously, without being ordered by the people of the world. The poet sings because he must. He does not stand in need of any order from outside—स्वान्तःसुखाय। **World**—people of the world. **Wrought–Brought**— अनुभव करने लगता है। **Hopes and fears**—Hopes and fears entertained by the poet in his heart—आशाएं और आशंकाएं। **Is wrought .....fears**–The poet continues composing poems and the time comes when those who had paid no attention to the poet's songs begin to understand his message, and sympathise with him in his hopes and fears. The people of the world begin to share the sentiments and emotions of the poet's heart—जब तक कि संसार कवि की आशाओं और आशंकाओं के प्रति सहानुभूति का अनुभव नहीं करने लग जाता। **Heeded not**—Had paid no attention to the poet's message—ध्यान नहीं देता था। **It**—The world—संसार।

Explanation—"*Like a poet........................heeded not*".

In these lines the poet Shelley is beautifully comparing the invisible skylark to a poet immersed in the light of his own thought. The poet's inner mind cannot be easily understood by the people of the world though they may read

his poetry, just as it is difficult to see the skylark in the darkness of the night though its melody might be heard by us. The poet in the skylark and his poetry is like the melody of the bird. The poet composes his poems spontaneously without being ordered by the people of the world, and the time comes when those people of the world who had paid no attention to his lofty message ultimately come round to the ways and thoughts of the poet and begin to sympathise with and share his sentiments, emotions and feelings. The bird's song is also appreciated by the people of the world.

इन पंक्तियो मे कवि शैली दिखाई न देनेवाली कृष्णा नामक चिडिया की तुलना सुन्दरतापूर्वक एक ऐसे कवि से करता है जो अपने विचारो के प्रकाश मे खोया हुआ है। जिस प्रकार संसार के लोग कवि की आन्तरिक भावनाओं को सुगमतापूर्वक नही समझ सकते चाहे वे उसकी कविता को भले ही समझ लें, उसी प्रकार रात्रि के अन्धकार मे कृष्णा को देखना भी कठिन है चाहे उसका गाना भले ही हम सुनलें। यहाँ कवि कृष्णा है और उसका संगीत उस पक्षी की मधुर ध्वनि है। कवि अपनी कविताएँ बिना लोगो का आदेश प्राप्त किये हुए स्वान्तः सुखाय बनाता है और एक समय आता है जब संसार के वे लोग, जिन्होंने उसकी बातो पर जरा भी ध्यान नही दिया था, अंत मे उसके समीप आते हैं, उसकी भावनाओं को सुनते और समझते है और उनके प्रति सहानुभूति दिखाने लगते हैं। कृष्णा पक्षी का गाना भी इसी प्रकार संसार के लोगो की प्रशंसा का पात्र बन जाता है।

Stanza 9 :—**High born**—Of noble descent and family—अभिजातः, उच्चकुलोत्पन्न। **Maiden**—An unmarried girl—कुमारी। **In a palace tower**—In her secluded and lofty chamber where she can sing her song without being watched by any anyone—महल की अट्टालिका के एकांत मे। **Soothing**—Consoling—हल्का करती हुई। **Love laden soul**—Her love-sick heart—प्रेम की व्यथा से पूर्ण हृदय। **In secret hour**—in loneliness and at a time when she can sing without being noticed by any man or woman—एकाकी क्षणों में। **Music sweet as love**—The song sung by the maiden is as sweet and charming as her own love—

प्रेम के समान मधुर संगीत। **Overs-flows—Floods**— ध्वनि से डुबा देते हैं **Bower—Inner chamber**—अंतःकक्ष। (The comparison between the Skylark and the love-lorn maiden is very clear. The skylark sings from a great height in the sky, and the maiden sings from her high tower in the palace. Both of them are hidden from the gaze of ordinary persons. The bird sings spontaneously out of joy, and the maiden sings spontaneously out of love. The melody of both is sweet and charming. The bird's song fills the whole atmosphere, and the song of the maiden fills her lonely chamber.)

Explanation. *"Like a high born..................her bower."*

In these beautiful lines the poet is comparing the skylark to a maiden of noble family. The maiden is in love and she sings rapturously in the high tower of her palace without being seen by anyone. She soothes her love-lorn heart by her sweet melody which fills her chamber. Like the skylark she pours out the feelings of love in her heart through her song which fills the entire chamber.

इन सुन्दर पंक्तियों में कवि कृष्णा पक्षी की तुलना एक कुलीन युवती से करता है। प्रेम-पाश में बँधी हुई युवती जिस प्रकार अपने महल के बुर्ज में एकान्त में बैठकर अपना मधुर संगीत अलापती है और उससे सारा महल गूँज उठता है; उसी प्रकार कृष्णा अपने संगीत के द्वारा अपने हृदय की प्रेमपूर्ण भावनाओं को व्यक्त करती है और उसका संगीत सारी पृथ्वी पर गूँज उठता है।

Stanza 10 :—**Glow-worm**—Fire-fly — जुगनू। **Golden**—The glow-worm is called golden because it emits bright light which appears golden in the night—सुनहरा। **Dell**—Valley —उपत्यका। **Dell of dew**—Valley which is moist with dew-drops —ओस की बूँदों से भरी उपत्यका। **Scattering**—Spreading—प्रसार करती हुई। **Unbeholden**—without being seen by others—अदृश्य। **Its aerial hue**—Faintly coloured blue light—हल्का आसमानी रंग। **Screen it**—Hide it—छिपाती है। **From the view**—From the sight of other persons.

Explanation. *"Like a glow-worm.. ....from the view."*

The poet compares the invisible skylark to the golden glow-worm which diffuses its light in the valley which is moist with dew-drops while ramaining itself unseen. The glow-worm remains unseen because it is hidden by flowers and grass in the dewy valley. The points of comparison between the lark and the glow-worm are quite clear The lark is invisible in the night though its melody can be heard by us. The glow-worm is hidden from sight though its golden light may be noticed by us The glow-worm is like the skylark, and its light is like the music of the bird.

कवि न दिखाई देनेवाली कृष्णा की तुलना उस चमकदार जुगनू से करता है जो ओस मे भीगी हुई घाटी मे छिपकर कभी-कभी अपना प्रकाश प्रकट करता है और स्वयं दिखलाई नही देता। ओस से भीगी हुई घाटी मे उगे हुए फूलो और घास मे छिपे होने के कारण जुगनू दिखाई नही पडता। जुगनू और कृष्णा पक्षी का तुलनात्मक साहश्य बिलकुल स्पष्ट है। कृष्णा रात्रि के अन्धकार मे दिखाई नही पडती; यद्यपि हम उसका मधुर संगीत सुन सकते हैं। जुगनू भी हमारी दृष्टि मे परे है; यद्यपि हम उसकी चमक देख सकते हैं। इसलिए जुगनू कृष्णा पक्षी की तरह है और उसका प्रकाश उस पक्षी के सगीत की तरह है।

Stanza 11:—**Embowered**—Conealed as in a bower—झाड़ी मे छिपे हुए। **Warm winds**—Summer winds—ग्रीष्मकालीन वायु। **Deflowered**—Robbed of its fragrance and sweet smell—सुगध से वन्चित। **By...... deflowered**—The rose is deprived of its fragrance and sweet smell by the wanton summer winds which take away the fragrance of the flower to distant place—ग्रीष्म की मनचली आँधियाँ गुलाब की मधुर गध को चुराकर दूर-दूर तक फैलाती है। **Till the scent it gives**—The fragrance taken away from the flower by the winds—उसकी सुगध। **Makes faint... ..thieves**—The winds loaded with the fragrance of the rose are compared to thieves who run away with rich booty. Here the fragrance of the flower is the booty and the winds are the thieves. The winds become slow in their movement on acco-

unt of the burden of fragrance they carry, like thieves running away with a heavy. Compare—

Each cloud faint the fragrance it bears"

Explanation. *"Like a rose ....heavy-winged thieves."*

The song of the skylark is compared by the poet to the sweet smell of the rose concealed in its green leaves. The winds take away the fragrance of the flower to distant places. The wanton winds loaded with the fragrance of the flower become slow and languid in their movement like the thieves who bear heavy booty. The flower is the Skylark, and its fragrance spread on all sides by the wind is like the melody of the skylark overflowing the atmosphere.

इन पंक्तियों मे कवि कृष्णा के संगीत की तुलना हरी पत्तियों मे छिपे हुए गुलाब के फूल की मधुर सुगंध से करता है। गुलाब के फूल की मधुर सुगंध को हवा दूर-दूर तक ले जाती है। गुलाब के फूल की मधुर सुगंध से भरी हुई भीनी-भीनी हवा उसी प्रकार धीमी चलती है जिस प्रकार बहुत-सा माल लेकर भागने वाला चोर धीरे-धीरे चलता है। गुलाब का फूल कृष्णा पक्षी है, और उसकी सुगन्ध, जो कि हवा मे चारों ओर फैली हुई है, सारे वायुमण्डल मे गूँजनेवाली कृष्णा की मधुर ध्वनि के समान है।

Stanza 12:—**Vernal**—Of spring—वसंत की। **Showers**—Raindrops—वर्षा की झड़ियाँ। **Vernal showers**—Raindrops falling in the spring season—वसंतकालीन वर्षा। **Twinking**—Shining—चमकीले। **On the twinkling grass**—Blades of grass shining due to drops of rain fallen on them—घास जिसकी पत्तियों पर मेह की बूँदें चमक रही हैं। **Rain-awakened flowers**—Flowers whose petals have been opened or awakened by the blooming of flowers—वर्षा के कारण खिले हुए फूल। **All that ever was...surpass**—Anything that is fresh and beautiful in the world. The poet feels that similes and metaphors and comparisons do not adequately describe the skylark and its song. Hence, he compares the bird to all the beautiful and joyous things of the world and points out that the music of bird is superior to all the bright and joyous things of the world.

Surpass—The music of the lark excels all the sweet sounds and the bright and fresh things of the world—अधिक सुन्दर और श्रेष्ठ है।

Explanation. *"Sound.......... ....doth surpass."*

The poet points out that the drops of rain falling on the blades of grass in the spring season and the flowers blooming under the impact of the rain-drops are not so beautiful as the music of the skylark. In fact the melody of the skylark surpasses all the joyus, pleasant and fresh objects in the world including spring showers on grass or blooming and fresh flowers in the field.

कवि कहता है कि वसन्त ऋतु मे भी घास की पत्तियो पर पडने वाली वर्षा की बूँदें और वर्षा की बूदो के स्पर्श से खिलने वाले फूल कृष्णा के सगीत के समान सुन्दर नही हैं। वास्तव मे कृष्णा का मधुर सगीत ससार के सबसे अधिक प्रसन्नता प्रदान करनेवाले, सुहावने और ताजे पदार्थों, जिनमे घास पर पड़नेवाली वसन्त ऋतु की फुहारें और मैदानो मे खिलने वाले ताजे फूल भी सम्मिलित हैं, से भी वढकर है।

Stanza 13 :—**Spirit or bird**—The doubt of the poet whether the skylark is a bird or spirit has not yet been removed. Hence, he calls it by both the names—पक्षी अथवा अतीन्द्रिय जगत् का प्राणी। **Teach us...thine**—The poet wants that the people of the world may learn the sweet thoughts of the bird which provide inspiration to her song—अपनी मधुर कल्पनाओं से हम लोगों को भी अवगत कर दें। **Sweet thoughts**—Pleasant and happy thoughts of the bird which find expression in her rapturous music—मधुर कल्पनाएँ। **Praise of wine or love**—Poems written in praise of wine or love. Odes or songs written in honour of Bacchus - the God of wine, and Aphrodite and Venus are impassioned and fine. The subjects of love and wine have been responsible for the production of the finest lyrics in poetry—प्रेम और मदिरा की प्रशसा मे रची गई रचनाएँ। **That panted forth**—That passionately uttered—जिनने उद्गीत किये हों। **Flood of rapture**—Outburst of happy

thoughts—आनन्दमयी कल्पना के उद्गार। **A flood...... divine**—Shower of ecstatic and fine melody poured forth in the bird's song.

Compare :—

"Thou dost pour upon the world a flood of harmony, with Instinct more divine".

—*Wordsworth : The Skylark.*

Explanation. *"Teach us.............................. so divine."*

The poet is not certain whether the skylark is a spirit or a bird. Hence, he address her by both the names. Whatever the bird might be, the poet wants to learn the sweet and happy thoughts of the bird, which provide inspiration to her song. No poem written even in praise of wine or love expresses that rapture or joy, which is presented in the exquisite music of the bird's song.

कवि को इस बात का निश्चय नहीं है कि कृष्णा कोई अतीन्द्रिय आत्मा है या भौतिक जगत् की एक चिड़िया। इसलिये वह उसको दोनों नामों से सम्बोधित करता है। वह जो कुछ भी हो, कवि उससे, उसके मधुर और प्रसन्न विचार सीखना चाहता है जो उसके संगीत को प्रेरणा प्रदान करते हैं। शराब या प्रेम की प्रशंसा में लिखी हुई कोई कविता इस पक्षी के मधुर संगीत के बराबर प्रसन्नता तथा आनंद प्रदान नहीं करती।

Stanza 14:—**Chorus Hymeneal**—A marriage or nuptial song. Hymeneal is derived from 'Hymen' the Greek God of marriage. A Hymeneal is a song in praise of Hymen—विवाह का मंगल-गान। **Triumphal chant**—Songs sung in praise of victors or warriors who have gained victory on the battle-fields. Such songs are called Epinician odes. Pindar had written many such odes of triumph celebrating the victory of military heroes—विजय के गीत। **Matched with thine**—Compared with the song of the skylark—तेरे संगीत की तुलना में। **But an empty vaunt**—The song in praise of marriage or victory appear to be mere idle boast. We realise that there

is something lacking in these songs, which mars their beauty. The song of the skylark, in comparison to these worldly songs, is perfect—मिथ्या दंभ-मात्र ।

Explanation. *"Chorus.. .... want."*

The poet points out that the songs sung in praise of Hymen, the god of marriage, or in enlogs of victory celebrating their victories are nothing as compared to the song of the skylark. In these worldly songs of marriage and victory we feel the absence of perfection. They appear to be more or less idle boast or a loud sound expressing no real joy. There is something wanting in them which detracts from their worth as songs. In their comparison, the song of the skylark is perfect.

कवि कहता है कि विवाह के देवता हाइमेन की प्रशसा अथवा विजेताओ की प्रशसा मे लिखे गये गीत कृष्णा के गीतो की तुलना मे कुछ नही हैं। विवाह और विजय के सासारिक गीतों मे हम पूर्णता के अभाव का अनुभव करते हैं। वे हमे वास्तविक आनंद से शून्य निरर्थक प्रमाद अथवा ऊँची ध्वनि के समान प्रतीत होते हैं। इन गानो मे किसी चीज का अभाव है, जो उनके महत्त्व को कम करता है। इन गानों की तुलना मे कृष्णा का संगीत सर्वथा श्रेष्ठ है।

Stanza 15:—**Fountains**—Source of inspiration which inspire the bird to sing - आनद के स्रोत । **Happy strain** - Joyful and pleasant music of the skylark—आनन्द भरा सगीत । **Thy**—Skylark's. **What...... .strain**—The poet wants to know the source which inspire the song of the skylark—कवि उस गमग आनन्द-स्रोत का परिचय प्राप्त करने का इच्छुक है जिससे कृष्णा अपने मधुर सगीत की सृष्टि करने की प्रेरणा प्राप्त करती है । **What ...plain**—The poet thinks of the various sights and objects of nature, such as the fields or waves or mountains, which might have provided inspiration to the bird. The poet thinks that possibly the beautiful objects of nature have imparted their warmth and rapture of the song of the skylark. **Love of the own kind**—Love and sympathy between bird

Compare—

"That love-prompted strain
Twixt thee and thine a never-failing bond"

—*Wordsworth Skylark.*

Ignorance of pain—The bird has not experienced any pain and hence there is no trace of sorrow in her song—वेदना के अनुभव का अभाव।

Explanation. *"What objects.....................ignorance of pain."*

The poet curiously enquires about the source of inspiration leading to the melody in the bird's song. What are the sources of the happy melody ? Does the bird get the inspiration of her enchanting song from the beautiful objects of nature such as the fields or waves or mountains ? Is not its love of its species a source of inspiration to the birds as it is in the case of the poet ; or the sweetness of the song is due to the absence of sorrow and pain in the heart of the bird ?

इन पंक्तियों में कवि उस गानस्रोत के विषय में उत्सुकता प्रकट करता है, जो लार्क को मधुर संगीत की प्रेरणा प्रदान करता है। वह पूछता है कि क्या उसके मधुर संगीत की प्रेरणा का स्रोत मैदान, समुद्र की लहरें या पहाड़ जैसे प्रकृति के सुन्दर उपादान हैं ? कवि यह पूछता है कि कहीं उस प्रेरणा का स्रोत उसी की जाति वाले किसी पक्षी के प्रति प्रेम तो नहीं है, जैसा कि कवि के सम्बन्ध में है, या उसके गाने की मधुरता दुःख और कष्ट का अभाव होने के कारण तो नहीं है ?

Stanza 16: —**Clear keen joyance**—Pure intense feeling of joy—आनन्द की विशुद्ध एवं तीव्र अनुभूति। **Joyance**—Joy—आनन्द। **Languor**—Weariness ; tiresomeness—क्लांति। **Languor cannot be**—There cannot be the feeling of weariness in the joy of the bird. The joys of human beings are followed by a sense of weariness, but the *joy* of the bird is not marred by languor or weariness—इसकी आनंदानुभूति में कभी क्लान्ति नहीं आ सकती। **Be**—Exist. **Shadow of annoyance**—The smallest trace of trouble or dissatisfaction—खेद का लेश भी। **Never came**

to our melancholy and sorrow. The most tragic songs give us the greatest delight. Tragedy, which deals with sorrow, appears to be sweeter than comedy which deals with the lighter side of life—वेदना की तीव्रतम अनुभूति को व्यक्त करनेवाले हमारे गीत ही अत्यन्त मधुर होते हैं। (Shelley explains this fact in his essay on the *Defence of Poesy*, where he says, "Our sympathy in tragic fiction depends on this principle: tragedy delights by affording a shadow of that pleasure which exists in pain. This is the source also of melancholy which is inseparable from the sweetest melody. The pleasure that is in sorrow is sweeter than the pleasure of pleasure itself."

Explanation *"We look .... saddest thought"*

This is one of the most remarkable and memorable stanzas in Shelley's poetry In this stanza the poet poignantly strikes the note of sadness which runs as an undercurrent in life of human beings In contrast to the joyful and happy life of the skylark, the life of human beings, on the earth is sorrowful and miserable Neither the past nor the future holds out any charm to human beings They can never be happy in their lives. The remembrande of the past with its woeful lackings makes them sorrowful. The future also does not hold out any hopes of cheerfulness. The prospect ahead seems to be gloomy and chilly. When they think of what is now but may not be in the future, they feel sorry in their hearts Their purest laughter is not free from sorrow. Their moments of greatest joy are clouded with sorrow. Their sweetest songs are those which give expression to their melancholy and sorrow. They feel that the pleasure that is in sorrow is swe ter than the pleasure of itself. Such is the miserable lot of human beings in the world.

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जनक कविता की रचना करे जिसे ससार के ऐसे सभी लोग, जिन्होंने आज तक उसको ठुकरा रखा है, उतने ही ध्यान से तथा उत्सुकता से सुनेंगे जितने उत्साह तथा ध्यान से स्वतः कवि कृष्णा का गाना सुन रहा है।

QUESTIONS & ANSWERS

Q. 1. Give a critical apprecation *'To a Skylark.'*

Ans Please refer to the critical apprecation of the poem given in the introduction

Q 2. Compare and contrast Shelley's *'Shylark'* with that of Wordsworth's.

Ans. Wordsworth and Shelley and many other poet too have written poems on the skylark. Wordsworth's skylark has been viewed by the poet as a bird and not as a spirit as it is seen by Shelley. To Wordsworth the skylark appears as a bird flying in the air still keeping its touch with the earth. The poet feels that though the skylark is singing high in the sky yet has not lost its touch with the world. The skylark appears to the poet like a wise man who keeps his contact with the material world even though he might be flying on the scales of imagination. The bird does not cut off its relations with the world but maintains them. It does note seek its heaven away from the earth.

Shelley's skylark is a wanderer of heaven and hates and scorns the earth. His skylark represents a spirit who has not known the sorrows and sufferings of the world. The poet Shelley compares the skylark with a number of beautiful things in the world having romantic association. Further, Shelley's skylark is a symbol of illimitable thirst—and image of that rapture which no man can ever reach. It is a winged desire always rising, aspiring like an unbodied joy whose race is just begun. It is also a wonderful musician producing fine strains of music which can stand good comparison with any beautiful music in the world. The bird is an embodiment of happiness and joy and she does not know unhappines or despair in her life. This is the reason why the poet say to the bird.—

"Teach me half the gladness,
That thy brain must know."

Such is the skylark of Shelley.

Stopford Brooke has very beautifully compared the skylark of Shelley and the skylark of Wordsworth in the following lines .—

"Wordsworth's skylark is true perhaps to the every-day life of the bird and the poet remembers because he loves his own home and that the singer will return to the nest ; but Shelley sees and hears the bird which in its hours of inspired singing will not recollect that it has a home Wordsworth humanizes the whole spirit of the pilgrim of the sky. Shelley never brings the bird in contact with us at all. It is left in the sky, singing it will never leave the sky. It is the archtype of the lark we seem to listen to, and yet we cannot conceive it. We have no power—"what thou art we know not"

Q. 3 Describe the similes used in *'To a Skylark'* and comment on their appropriateness.

Ans *'To the Skylark'* is a remarkable lyric containing many beautiful similes The poet compares the skylark to a number of beautiful romantic things of the world. His imagination works wonderfully in coining these similes ; because it is only through the help of these similes that he can have some idea of the skylark. These similes are rich in their wealth of description and they reveal the imaginative genius of the poet. The following are the similes in the poem :—

1. The bird is compared to a poet hidden in the light of thought. The poet says, "Like a poet hidden in the light of thought." The comparison is very apt. The skylark is hidden in the darkness of the night and the poet also withdraws himself from the surrounding objects and soars under the influence of high thought The bird is hidden in the light of the sky while the poet hidden in the sublimity of thought. The bird sings spontaneously and so does the poet write under inspiration. Both the songs—the poet's song and the bird's, have a great effect upon the world.

2. The next simile in which the bird is compared is that of a love lorn maiden of a noble family who sings all alone in her chamber in order to console herself. The poet says—

"Like a high born maiden
In a palace tower,"
etc. etc.

This simile is also very approoriate The skylark sings from a lofty position in the sky and the maiden also sings from her high tower in the palace. Both of them are hidden from view. The bird sings spontaneously out of joy while the maiden sings spontaneously out of love. The lark's song fills the whole atmosphere while the maiden's overflows the chamber.

3. The third simile in which the skylark is compared, is that of golden glow-worm, which remains hidden in flowers and grass in a dewy valley, yet it spreads its blue ethereal light on all sides. The simile is—

"Like a glow-worm golden
In a dell of dew."
etc. etc.

This simile is also very appropriate The glow-worm scatters its light in a valley, while the bird fills the atmosphere with its music. Both of them are unseen Only their production are visible, and audible The light of the glow-worm is seen through the glow-worm is hidden from our view, just as the music of the skylark is hidden from our view.

4. Fortunately, the poet uses the simile of the rose to describe the skylark. The skylark is likened to a small rose, concealed in its green leaves. The winds take away the scent to the rose. The simile is—

"Like a rose embower'd
In its own green leaves,"
etc. etc.

The simile is also very appropriate. The flower is the skylark and its fragrance diffused on all sides by the wind is like the melody of the skylark overflowing the atmosphere.

These are the various similes in which the skylark has been compared to the objects of the world. The similes

are used most artistically; but even then they do not reveal the true identity of the bird. On the other hand they mystify the lark till it becomes an unbodied joy. But it is only through these similes that the poet seeks to give some impression of the nature of the skylark and what it is like. These similes are regarded as of a supreme order and their beauty is unexcelled by other bird-poems in the literature.

Q 4.—Explain with reference to the context stanzas 3, 8, 9, 10, 11, 17, and 21.

Ans. For explanation please refer to the Notes and Explanations above.

Q. 5.—What are the main characteristics of lyric poem? Describe '*To a Skylark*' as a lyric poem.

Ans. A lyric has been beautifully described as "the product of swift, momentary and passionate impulse, coming from without for the most part, suddenly awakening the poet as it were out of a dream, into vivid life, seizing upon him, and sitting him on fire with its grasp, until he believes it his very self which speaks—replacing, that is, the poet's own life of the impulse, unless the impulse has absorded in him everything else but itself, and bringing with it the form it has to take, so that the whole poem leaps into being before it is written down. When a lyric rises into form in a great poem, it is always in fire that it rises."

This quotation very beautifully sums up the general characteristics of a lyric poem. The following are the essential characteristics of lyric poetry:—

1. It is musical, metrically, or both.

2. It is subjective in character.

3. It is the expression of a single emotions and so achieves unity.

4. It is spontaneous in the character, and the poet has not to make efforts in writing his lyric. The language flows directly from the heart of the poet.

5. Compared with other types of poetry, it is short.

6. It enjoys an endless variety of form.

7. There is often a hunting loveliness in the lyric which eludes all tests.

8. It is simple in form and ornament.

9 It is artistically one whole without having looseness of structure. There is no deviation from the central point.

Just from the above points Shelley's lyrics are said to be very successful. Most of his lyrics are outburst of momentary impulse. They are expressions of a single emotion and are marked with deep passion The poem *To a Skylark* was written at a time when the music of the bird was filling the heart of the poet with joy. It was this momentary impulse that become responsible for the production of this poem. The poem is also subjective in character because through the bird the poet reveals his own personality, his aspirations and longings in poetry The poet presents his own life and feelings through the personality of the skylark. The poet's personality melts into the song of the skylark untill he ceases to be a man and becomes a voice and a lyric incarnate.

The music of the poem is highly remarkable. It is considered as one of the most musical poems of Shelley. The skylark sings and the melody of the skylark has been captured to a considerable degree by the poet in the melody of the lines of this lyric.

The poem is remarkable for its spontaneity of expression. There is no laboured artistry in the poem. There is spontaneity of expression of the powerful feelings. This quality of the lyric is therefore presented in a beautiful manner in the *Skylark*.

There is unity in the poem because of the comparisons and praises showered upon the bird, bringing before us the special picture of the bird The simplicity of the form is also in keeping with the characteristics of a lyric. Thus, it can be said that *To a Skylark* is very successful lyric

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ODE TO AUTUMAN

(*John Keats*)

Life and Works of the poet—John Keats was born in London on the 29th or possibly on the 31st of October, 1795. His father, Thomas Keats, a Westcountryman, was an Ostler, who married his master's daughter, acquired the business of his father-in-law And set up at the Sawn and Hoop, Finsbury

pavement. It was here that Keats was born and reared. His father was a shrewd and careful man of business ; the mother a lively young woman fond of enjoyment. Parentage assuredly throws no light on genius here. There was no possibility of Keats' ever becoming a great poet, had his father's influence been predominant on him. He was a genius, and was destined to be a great poet in the family of the Ostlers.

Keats was sent to a excellent private school kept by the Riv. John Clarks at Enfield near London. There he stayed for six years, but did not show much enthusiasm in the study of books. However, at the age of fourteen, he showed some urge for the study of literature and other subjects, and read books of travel, fiction, history but above all the volumes of Greek and Roman mythology. Keats developed his love for literature in the happy association of Charles Cowden Clarke, who was a master of the school

From Enfield, Keats shifted to Edmonton, where he began the translation of Aeneid into English prose. Here also Keats made his early acquaintance of Spenser and later on enthusiastically studied the *Faerie Queen*, which left an indelible impression on his poetic mind. Later on, he imbided the taste for the Shakesperean dramas, and their study widened his outlook, and developed in him a sense for the appreciation of the miseries and affliction of humanity

Keats left school at the age of nineteen and came to London where he continued his training as a student in St. Thomas Hospital and latter on at Guy's Hospital. Next year, he was appointed as a dresser at Guy's Hospital.

Poetry had perpetual charm for Keats, and to begin with he wrote some minor poems which won the admiration of his friends. Critics, however, were not very kind to him at first. In 1818, he visited the Lake Districts, where he was exposed to cough and cold, and developed the germs of consumption in his debilitated constitution. Despite his ill-health, he produced in quick succession, poems which are the heritable glories of English literature The volume of poems published in 1820, contained *Isabella Hyperion*, *Lamia*, *The Eve of St. Agnes*, and his immortal odes. These poems of exquisite beauty were produced by Keats, when he was hardly twenty five year of age at which most of our students finish their academic career. The more we study them the more we are

convinced that, if spared for some years more what this genius could not have achieved in poetry He might have produced another epic like Milton's for there are signs of that in his *Hyperion*, which is Miltonic in its grandeur and sublimity.

Meanwhile Keats' physical strength was gradually declining In 1820, on a chilly night, he got high fever by his careless exposure, having ridden outside the coach on a bitter cold day. From this time the trouble increased, and the Doctors advised him to go to Italy Keats went at first to Naples, and from there he went to Rome, where his condition became serious On February 23, 1821, came the expected death, and he was laid to rest in the Protestant cemetery at Rome

His important Works are . *Endymion, Isabella, Lamia, The Eve of St. Agnes, Hyperion*

Keats as a poet—Poetry, for Keats, was not an instrument for political or religious propaganda, nor did he emphasize the didactic element like Wordsworth who maintained that "every great poet is teacher" Keats, on the other hand, believed that "poetry should come naturally as leaves to a tree. The aim of good poetry should be to soothe cares and lift the thoughts of man." Keats believe in wholesome detachment, and refused to make Poetry as an instrument of propaganda

Keats is primarily the poet of beauty In his early poems, his conception of beauty was limited to physical charms But gradually it underwent a change and he began to give greater emphasis to spiritual and intellectual beauty In his *Endymion* he says :

"Beauty is truth, truth beauty, that is all
Be known on earth, and all ye need to know"

Keats is one of the greatest romantic poets Some of his poems are romantic both in conception as well as in execution Like most the romantic poets, he is a pessimist too The poems of Keats like those of Shelley, are marked with a deep tone of melancholy and sadness. Everywhere, the poet is sad at heart, and melancholy hangs heavy on his nerves. That is why, one of the critics call him a poet of weakling and idlers His [illegible] first and last, and it is his art, and not his [illegible] and message, that [illegible] and life in his poem.

Kests' love of nature was simple and direct. He loved nature's beauty just for its own sake And that is why the poet shows wonderful sensitiveness in his treatment of the subjects of nature He felt an inordinate joy in the life of nature In this respect he is akin to Wordsworth, but he goes a step further, and out of joy emerge his feelings of sadness He conceived that the relation of humanity and nature, is one of syampathy and intimate relationship

Another quality in Keats' poetry is his music which is unsurpassed in English lyrics The flow of his lines is deeply marked with a sweetness, a hunting loveliness and a rapture, which only Tennyson, his disciple in the Victorian era, could produce

Yet another quality, which in the words of Robert Bridges, is 'the very seal of poetic birthright' is his Wonderful felicity of phrasing His poetry abounds in phrases and expressions in which, to quote Bridges again, "all the far-reaching resources of language are concentrated on one point, so that a single and apparently effortless expression rejoices the aesthetic imagination at the moment when it is most expectant and exacting, and at the same time astonishes the intellect with a new aspect of truth"

Keats ranks very high among English poets He compels comparison with Shakespeare and Milton "If we illustrate what poetry is in its fullest and deepest expression we cannot find better specimen than the finest stanzas in the maturer works of Keats."

Keats and Shelley A comparative estimate—Shelley (1792-1822) and Keats (1795-1821) were contemporary poets, but there was no intimacy between them Shelley honoured Keats' genius but never felt a deep personal affection for him. Still when the news of Keats' death reached him in Rome, he wrote his famous elegy '*Adonais*' to mourn his premature death, and pay his homage to the memory of the illustrious poet.

Shelley and Keats had more points of difference in their poetry, than similarity. *Shelley was never a pure artist.* He always thought more of what he wanted to say than of the manner of saying it It was always his subject that

impelled Shelley to write his poetry, Keats, on the other hand, was an artist, He chose his subjects for exercising his art For Keats expression had greater value, and, therefore, he advised Shelley 'to be more of an artist and load every rift of your subject with ore.' Traces of consious effort and experiment are to be met with for a long time in Keats, while in Shelley it is not so

Secondly, Shelley was the preacher of the ideas of French Revolution. He was a reformer of the world, a Utopian, who wanted to inaugrate an era of peace and prosperity in the world Keats was not a propagandist. He did not care for reform He disliked that poetry which has a palpable design on us He did not make poetry as a hand-maid of politics and religion

Thirdly, Shelley was a visionary and a dreamer. There was vagueness and fleeting rush of thoughts in his poetry. Keats was of the earth. He was not airy like Shelley He had a special liking for concrete objects, and his conception of beauty was also concrete Shelley had a tendency to etherealise even concrete things

Fourthly, Shelley's lyricism was of a superior quality than that of Keats The impassioned and unwearied melody of Shelley's poem is unrivalled by Keats In pure music Keats does not stand comparison with Shelley; Keats is not a perfect singing God as Shelley

Fifthly Shelley was not a great success in his odes, but Keats' odes, are his greatest achievement Shelley was best in his shorter lyrics, where there was a white heat of excitement, whereas Keats was best in his odes and longer poems, where matured consideration was needed

Sixthly, Shelley was not so great a follower of the Greek art and manner as Keats was. The qualities of Hellenism are better illustrated in the poetry of Keats than in the poems of Shelley.

Seventhly, Keats differed from Shelley so much in temperament that the hurry and impatience which we find stamped upon the work of Shelley is totally absent from that of Keats. He is never, like Shelley, impatient of detail

for his study had taught him that the most ideal representation of life was not incompatible with the minutest accuracy of detail

Eighthly, Shelley, and Keats differed as poets of Nature Shelley was the spirit of love in Nature and felt that reality was hidden behind the curtains. Keats did not see any spirit in Nature For him there, was only a sensuous delight in the objects of Nature. He did not take any moral lesson from Nature like Wordsworth.

Ninthly, Shelley is a subjective whereas Keats in an objective artist Shelley finds the expression of his ideas in external objects Keats seeks nothing mystical in them, nor does he express his own ideas in Nature

Lastly, both Shelley and Keats are pessimists.

Introduction to the Ode—*The Ode to Autumn*' was written at Winchester in 1819 and published in 1820 Keats wrote to his friend Reynolds from Winchester on September 22, 1819 "How beautiful the season is now Really without joking, Chaste-weather-Dian Skies I never like stubble fields so much as now—are better than the chilly green of the spring. Somehow, a stubble plain looks warm in the same way as some pictures look warm. This struck me so much in my Sunday's walk that I composed upon it." What he composed is the famous '*Ode to Autumn*'.

This ode should be compared and contrasted with Shelley's '*Ode to the West Wind*' Keat's poem describes the fruitful, beneficient activities of autumn while Shelley's poem invokes its destructive energy in the form of the West Wind

Substance of the Poem—Stanza 1—In the first stanza, the poet presents the vegetative aspects. A description of the fruits and flowers that are found in the Autumn season, is richly presented We have the picture of the grapes, the apple, the gourd, the hazel-nut, etc., which are present during this season After that the poet gives reference to the bees and insects of the season

Stanza 2—In the second stanza, the poet presents autumn itself in its varied forms. The familiar figures of the season are passed before us in a series of glowing pictures each one of

which presents autumn under its own aspect. First comes the season personified as a harvester during the winnowing; next as a tired reaper and gleaner. This stanza presents the spirit of autumn, as a Greek would have seen her, in human forms of firm outline and serene grace.

Stanza 3—The width of Keats' sympathy with Nature in autumn is well-illustrated The sights and sounds of autumn, the wistful choir of small gnats, the movement of the lambs, the chirping of circkets, and the whistling of the redbreast bird appeal to the heart of the poet. In the stanza there is the full enjoyment of autumn, 'tinged by no regret for the spring that is gone, and touched by no prophetic thought of other springs to come' (—*Hudson*).

सारांश

प्रथम पद —प्रथम पद में कवि शरत्कालीन वनस्पतिवर्ग का वर्णन करता है। फल और पुष्प, जो कि शरद ऋतु में पाये जाते हैं, उनका विशद रूप में वर्णन है। हमें इसमें शरद ऋतु में होने वाले अंगूर, सेब, लौकी, जैतून, अखरोट आदि का चित्रण मिलता है। इसके अतिरिक्त, कवि इस ऋतु में होने वाले कृमि-कीटों और मधुमक्खियों का भी उल्लेख करता है।

द्वितीय पद—द्वितीय पद में कवि शरद ऋतु का जीवित प्राणी के रूप में वर्णन करता है। इस ऋतु से परिचित चित्र एक-एक कर हमारे आँखों के सामने अपनी चमक-दमक के साथ आते हैं। पहले हमारे सामने शरद्, कृषि पछोरने के दिनों में, फसल तैयार करनेवाले के रूप में आता है, फिर थके मांदे फसल काटनेवाले के रूप में, और उसके बाद बटोरनेवाले के रूप में। इस पद में शरद का चित्रण सुनिश्चित रूपरेखा तथा गंभीर गरिमा से युक्त मानव के रूप में किया गया है, जो यूनानियों की कल्पना के अनुरूप है।

तृतीय पद—यहाँ कीट्स ने अपने प्रकृति-प्रेम का सुन्दर चित्रण किया है। शरद की ध्वनियों और दृश्यों ने, और मच्छरों के करुणापूर्ण गीतों ने, मेमनों के उछलने-कूदने, झींगुर के झंकार ने और रक्तवक्ष पक्षियों के चहचहाने ने कवि के हृदय को बहुत प्रभावित किया है। इस पद में हडसन के कथनानुसार शरद

ऋतु का पूर्ण आस्वाद है, जिसमे न तो वसन्त के वियोग का क्लेश है और न उसके पुनरागमन की पूर्व-कल्पना ही है।

NOTES AND EXPLANATIONS

Stanza 1 —**Season of mists**—In autumn season mists are formed—कोहरे की ऋतु। **Mellow fruitfulness**—Autumn is the time for the ripening of fruits and it is the season when ripe fruits are sold in the market in plenty—फलों के पकने की ऋतु। **Close-bosomed friend . sun**—Autumn is the time when the sun shines clearly in the sky. **Maturing sun**—The rays of the sun in autumn are fiery and strong–तरुण सूर्य। **Conspiring with him**—Autumn season, the friend of the maturing sun, is co-operating with sun The word 'conspiring' is not used in a bad sense—उसके साथ मिलकर षड्यन्त्र करता हुआ। **To load and bless**—To burden and enrich —संपन्न बनाने। **Vines**—Creepers bearing grapes—अंगूरी लता। **Thatch.. ...eaves run**—The vines are spread over the tiles and covers of the thatch—छप्पर पर अंगूर की लताएँ फैली हुई हैं। **The mossed cottage trees**—The trees in the cottage orchard whose trunks are overgrown with green moss **Fill core**—During the autumn season the fruits are ripened to their very core. No part of the fruits remains unripe—फलों को भीतर तक पका देने के लिए। **To swell**—To develop the size of—पुष्ट करना। **Gourd**—pumpkin (*Kashiphal*). **Plump**–Develop—स्थूल बनाना। **Hazel shells**—The outer covering of hazel nuts. **To set budding**—To make them blossom—पुष्पित बनाना। **The later flowers**—The flowers growing till late in autumn—शरद के अंत तक खिले रहनेवाले फूल। **For the bees**—In order that the bees may gather honey. **They**—Bees. **Warm days .. cease**—The bees will go on gathering honey in autumn with the feeling that the warm days of autumn will last for ever. **For summer ... clammy cells**—The bees feel that they have got the opportunity of gathering honey all through the summer season to such an extent that their

hives have become sticky on account of the oozing out of honey which is more plentiful than their little cells can contain. **Clammy**—Sticky because of honey—चिपचिपे। **Cells**—Hives—of bees—मधुछत्र।

Explanation *"Season of mists . . .. . clammy cells"*

These lines are an extract from the famous poem *'Ode to Autumn'* by Keats. In these lines, the poet is picturing the sight of ripening fruits during the autumn season The autumn is the season of mists which are formed as the water is drawn up from the earth by the strong heat of the sun. It is the time when the fruits ripen to their very core The bright sun shines clearly in the sky and all the fruits, apples, grapes, etc. are ripened to the full. There is a plentiful corp of fruits and vegetables The vines are covered with grapes and the moss-covered trees of the cottage garden bend with the weight of the apples which has ripened to their core in the friendly light of the sun The season of autumn in the company of its friend—the sun—combines to develop the gourd and make the hazel-nut grow sweet kernel within their shells and appear plump The flowers that continue till the late season in autumn blossom abundantly. Bees suck up their pollen and go on collecting honey from these flowers into their sticky hives There is such a rich harvest of flowers in autumn and so wide is the opportunity for bees to collect honey that they feel that summer season will continue for ever. Already their hives are overfilled with honey and there is no space where they can keep their honey So rich is the harvest the autumn provides them.

प्रस्तुत पंक्तियाँ कीट्स की 'Ode to Autumn' नामक प्रसिद्ध कविता से उद्धृत की गई हैं। इन पंक्तियों में कवि ने फलों के पकने के समय का चित्रित किया है। शरद् ऋतु उन कोहरे की ऋतु है जो सूर्य की प्रचण्ड गर्मी द्वारा उड़ाये गये जल की भाप से बनता है। यह वह काल है जब कि फल पकने लगते हैं। तेजस्वी सूर्य आकाश में प्रचण्ड रूप से तपता है और सेब, अंगूर जैसे फल पूर्णतया पक जाते हैं। इस ऋतु में फलों और सागों की फसलें खूब होती हैं। लताएँ अंगूर से लदी होती हैं और कुटीर-उद्यान में काई लगे पेड़ सूर्य के प्रखर ताप द्वारा पकाये हुए सेबों के भार से झुक जाते हैं।

शरद ऋतु अपने मित्र सूर्य के साथ मिलकर लौकियो के आकार मे वृद्धि करती है ; खजूर के गूदे को मीठा बनाती है और उन्हे फुलाती है। जो कुसुम शरद ऋतु के अन्त तक रहते है वे खूब फूलते है। शहद की मक्खियां उनके मकरन्द को चूसती है और इन फूलों से शहद सग्रह करके अपने चिपकने छत्तो मे रखती हैं। शरद ऋतु मे इन पुष्पो की इतनी बहुतायत होती है और मधुमक्खियो को ऐसा सुअवसर प्राप्त होता है कि वे यह अनुभव करने लगती हैं कि ग्रीष्म सदा बना रहेगा। उनके छत्ते शहद से इतने अधिक भर जाते हैं कि उनमे और अधिक मधु रखने का स्थान ही नही रह जाता है। शरद ऋतु उनके लिए इतनी अच्छी शहद की फसल देती है।

Stanza 2 :—**Three**—Autumn—शरद्। **Amid thy store**—Autumn is personified in this stanza. Autumn season can be seen in the store of rich harvest gathered from the fields. In short, Keats wants to state that in the autumn season there is a rich store of harvest in all agricultural homes—अन्न की राशियो मे घिरी। **Seeks abroad**—Goes out in the autumn season—प्रवास करता है। **Thee**—Autumn season Here autumn is personified. This is the Hellenic quality in Keats, poetry, **Sitting careless . . . . . floor**—Autumn is imagined as sitting amid the plenty of harvest with a carefree mind. The idea is suggested from the ancient Roman fable that Ceres—the goddess of harvest and corn — could sometimes be seen sitting on the granary floor. **Careless**—Without any anxiety and worry—निश्चिन्त। **Granary floor**—Floor where grain is gathered—खलिहान। **Winnowing wind**—The wind that separates the corn from the chaff—अनाज और भूसे को अलग करने की क्रिया मे सहायता देने वाली हवा। **Hair soft lifted**—Autumn is represented as a farmer with long hair. As the wind blows, the hair of Autumn is seen flowing The wind is used for winnowing the corn and separating it from the husk. The simple meaning is that when the farmer winnows the corn his hair is seen flowing in the air—वायु मे उड़ते हुए केश। **Or**—Another picture of autumn is presented Formerly, autumn

is represented in the shape of the farmer sitting on the granary floor with a free mind and his hair is flying in the winnowing wind. Now autumn is presented as a reaper sleepping soundly amidst the half-reaped corn. **Half-reaped furrow** —Half the corn growing on the furrow has been cut down by the reaper—अनाज के पौधों की वह पंक्ति जो अभी पूरी नहीं काटी गई है। **Sound asleep**—This is another picture of autumn In autumn you can see farmer sleeping beside their half-cut corn on the furrow—गम्भीर निद्रा में। **Drowsed**—Made drowsy and sleepy उनिद्र होकर। **Fume of poppies**—Smell of opium seed which produce drowsiness—अफीम के बीजों की गंध। **Thy hook**—The scythe of the farmer Autumn is represented as a farmer cutting the lines of corn—हँसिया। **Spares the next swath**—The reaper leaves the next line of corn and goes ahead **Swath**—A row of mown grass, or a line of corn already—कटे हुए घास या अनाज के पौधों की पंक्ति। **It- twined flowers**—Creepers with their flowers that have encircled the stalks of corn—अनाज के पौधों में लिपटी पुष्प-लताएँ। **Like a gleaner**—This is another picture of Autumn Gleaner is the reaper of corn—बीन काटनेवाली स्त्री। **Laden head**—The head loaded with sheaves of corn—सिर पर भार रखे हुए। **Steady . . brook**—As the reaper crosses a brook or fords a stream he is seen balancing his load of corn on his head with firmness and steadiness in his gait. **Cider press**—An instrument to squeeze juice out of ripe apples **Last oozings**—Last drops of the juice—रस निचोड़नेवाले यंत्र में से निकलती हुई रस की अंतिम बूँद। **Hours by hours**—For a long time—दीर्घ काल तक।

Explanation. *"Who hath not... . . hours by hours."*

In this stanza, Autumn is personified in the style of the Greeks Four pictures of Autumn are presented by the poet Autumn is seen like a farmer sitting on the granary floor, with his hair waving in the winnowing air The farmer autumn is sitting carefree without any worry on its mind Autumn is also seen in the form of a reaper who has been forced to sleep by the fumes of poppies near his half reaped furrow, The reaper is

seen holding in his hand the reaping hook and leaving a line of corn only half-mown, and the tender flowers encircling them still left unharmed. Autumn is seen further in the form of a reaper, with sheaves of corn on his 'head' fording a stream or crossing a brook with steady and firm foot balancing the corn on his head. And again, Autumn can be seen in the form of a farmer sitting near the cider press and watching the juice of apples coming out of the press for hours and hours without any break.

Note – By personifying Autumn, the poet desires to picture the familiar sights of the season. In the Autumn season one comes across farmers sitting lazily and easily on the granary floor watching the winnowing of their corn, reapers sleeping amidst their half cut swath 'with their scythe in their hands', gleaners crossing the ford or brook with sheaves of corn on their head and farmers sitting at familiar spots where the juice of apples is extracted from the cider presses. Farmers are seen sitting beside the cider press watching patiently for a long time the juice pressed out of apples drop by drop. The whole stanza represents Keat's pictorial quality as well as his Helenism.

इस पद में शरद् को ग्रीस-देशवासियों (यूनानियों) के देवता के रूप में प्रस्तुत किया गया है। कवि ने शरद् के चार चित्र प्रस्तुत किये हैं। शरद् ऋतु की तुलना खलिहान में बैठे हुए कृषक से की गई है, जिसके बाल ओसानेवाली वायु में लहरा रहे हैं। शरद् रूपी कृषक नितान्त निश्चिन्त भाव से बैठा हुआ है। शरद् ऋतु को फसल काटनेवाले उस कृषक के रूप में भी प्रस्तुत किया गया है, जो पोस्त की डोंडियों की भीनी सुगन्ध से उन्निद्र होकर अनाज के पौधों की अधकटी पंक्ति के पास सोया पड़ा है। इस अवस्था में शरद् रूपी कृषक को हाथ में हँसिया लिये दिखाया गया है, जिससे उसने अनाज की एक पांत आधी कट पाई है और काटने से बचे हुए पौधों से लिपटी हुई पुष्प-लताएँ अभी बची हैं। आगे चलकर दूसरे चित्र में शरद् ऋतु कटे हुए अनाज के पौधों का बोझा ढोनेवाले के रूप में दिखाई गई है, जिसके सिर पर अनाज का एक गट्ठा है और वह डग दृढ़ संभालकर एक नाले को पार कर रहा है। आगे के चित्र में शरद् ऋतु एक दर्शक के रूप में दिखाई पड़ती है, जो सेबों का रस

निकालनेवाली मशीन के पास घण्टो से बैठा हुआ अर्क निकालने की प्रक्रिया को देख रहा है।

टिप्पणी.—शरद् के रूपक द्वारा कवि शरद् के परिचित दृश्यो को प्रस्तुत करता है। शरद् ऋतु मे कही तो धान्यागार पर बैठकर ओसाने की निगरानी करने वाले कृपक दिखाई देते है, कही हँसिया लेकर फसल को काटनेवाले मिलते है, कही अनाज की गठरी को सिर पर रखकर नाले पार करते हुए अनाज बटोरनेवाले मिलते हैं, तो कही सेव की शराव निकालने वाली मशीन पर सेव का अर्क निकालने की प्रक्रिया को देखनेवाले कृपक मिलते हैं। सपूर्ण पद कीट्स के चित्रण-कौशल और प्रेषणीयता का एक उत्तम उदाहरण है।

Stanza 3 —**Think not of them**—Do not think of the joyous songs and charms of the spring season, which birds sing rapturously and joyously among the woods. **Thou**—Autumn. **Thy music too**—Autumn has also its own songs and they have their own beauty and charm Autumn, like spring, has its own music—तेरा भी अपना एक संगीत। **Barred.... day**—When the streaks of clouds looking like bars lend a glow to sunset—यष्टि के आकार के बादल सूर्यास्त को आभा प्रदान करते है। **Soft-dying day**— The time of sunset when the sun gradually departs leaving a mellowness in the atmosphere—दिनांत की मधुर सध्या। **Bloom**—Lend a glow to—आभा प्रदान करते है। **Stubble plains**—Cornfields from which crops have been cut and the root-ends of stalks are left in the ground by the reaper—कटे हुए पौधों के डंठलयुक्त खेत। **Rosy hue**—Crimson colour of the departing sun—सांध्यकालीन अरुणिमा। **The wallful choir**—The mournful and melancholy band of singers who seem to mourn the death of mourn the soft-dying day'. **Gants mourn**—Small gnats produce a wailing sound—झींगुर शोक मनाते है। (The sound produced by gnats and a large number of insects is called mournful when compared to the joyous melodies of spring time.) **Sallow**—Willows or bushes growing in the marshy grounds or beds of rivers—नदियां अथवा कछारो में उगने वाली झाड़ियाँ। **Brone aloft**—The gnats

mentioned above are carried high up in the air when the wind blows—वायु द्वारा ऊँचे उठाये गये । **Dies**—As the wind stops blowing—मद होना । **Bleat**—Sound produced by the lamb—मिमियाना । **Bourn**—Hilly side—पर्वत के समीप की भूमि । **Hedge crickets**-Grasss-hoppers. **Treble soft**—Gentle shrill note—झंकार । **Redbreast**—Robin bird. **Croft**—A small piece of enclosed land adjoin ng a dwelling house—प्रागण । **Garden croft**—garden surroundi.ıgs—उद्यान के चतुर्दिक् भूमि । **Gathering swallows**—Swallows always fly in flocks. They are gathering to migrate to warmer climates. Their departure shows that winter is coming in. **Twitter** — Chirp—चहकना ।

Compare—

"The swallows twittering from their straw built shed"

Explanation—*"Think not.. . .. . chirp"*.

There are many people who are enamoured of the sweet and charming songs of the spring season To such people the Autumn has also its own songs and music, and these songs of Autumn are no less lovely and fascinating than the songs of spring sung by merry birds among the brakes Autumn presents many lovely and beauty sights of nature besides the chirping sounds of crickets and the mourning sound of small gnats. One can see in Autumn the sight of beautiful clouds, touched by the light which corn has been reaped and only the stubble remain. The pleasant colour of the clouds seems to prolong the day after the sun has set and lends a rosy colour to the fields. And after sunset one can hear the gnats chirping and making a doleful sound among the willows growing in the beds of rivers It seems that the gnats are mourning the death of the 'departing day and their sounds is heard at a distance when the wind blows or 'near the willows when there is no wind. One can hear the lambs bleating loudly from the hill-sides, and enjoy the whistling sound of the robin redbreast singing from the garden enclosures. The twitter of the swarm of swallows migrating to warmer countries can also be heard at the concluding part of the autumn season, when winter is close on its heels.

वसन्त ऋतु के मधुर तथा मनोहर गीतों द्वारा कई मनुष्य प्रभावित हुए हैं। ऐसे व्यक्तियों के लिए शरद् ऋतु के गीत भी कम सुन्दर नहीं हैं। आनंद मग्न पक्षियों द्वारा कुंजों में बैठकर गाये गये वसन्त के गीतों की अपेक्षा शरद् के गीत भी किसी दृष्टि से माधुर्य और आकर्षण में कम नहीं हैं। झींगुरों की सुमधुर झंकार तथा छोटे कीड़ों की करुण ध्वनि के अतिरिक्त शरद् कई सुन्दर तथा चित्ताकर्षक प्राकृतिक दृश्य भी प्रस्तुत करता है। कोई भी व्यक्ति अस्ताचलगामी सूर्य के प्रकाश में शरत्कालीन बादलों की सुन्दर घटा देख सकता है। ये बादल उन खेतों को हलके रंग से रंग देते हैं जिनमें से फसलें काटी जा चुकी हैं और डंठल खड़े रह गए हैं। बादलों की मनोहर आभा सूर्य के अस्त हो जाने के बाद भी कुछ समय तक अंधकार को रोके रहती है और खेतों पर गुलाबी रंग छिटका देती है। सूर्यास्त के बाद कोई भी व्यक्ति नदियों में उगे हुए सरपत्तों पर बैठे हुए कीट-समुदाय की शोकपूर्ण ध्वनि को सुन सकता है ऐसा प्रतीत होता है कि ये कीट अस्तगत दिन के लिए विलाप कर रहे हैं। जब वायु चलती है तो उनकी यह करुण ध्वनि दूर तक सुनाई देती है, और वायु नहीं चलती है तो वह सरपत्तों के पास सुनाई देती है। कोई भी व्यक्ति पहाड़ी की ओर से उच्च स्वर में मिमियाते हुए मेमनों की ध्वनि सुन सकता है और लाल पक्षी की सुरीली ध्वनि का आनन्द ले सकता है। शरद् ऋतु के अंतिम दिनों में, जब हेमन्त आने को होता है, उष्ण प्रदेशों की ओर उड़कर जाते हुए झुण्ड के झुण्ड अबाबीलों की चहचहाहट सुनाई देती है।

QUESTIONS & ANSWERS

Q. 1—Give as vividly as you can the picture of Autumn as it is drawn by Keats.

Ans. Autumn season is the season of mists and mellow fruitfulness. It is the time of the year when the sky is clear and the sun shines brightly in the sky. During this season fruits and flowers ripen and present a lovely spectacle to the eye. The vines are laden with grapes and the moss-covered trees of the cottage gardens bend low because of the load of apples. Gourd and hazel nuts develop to their best form and appear plump. Flowers blossom in all their loveliness and

present a lovely spectacle to the eyes. Bees hum on the flowers and go on collecting honey in their stiky hives So rich is the harvest of flowers in the sunny days of autumn that the bees feel perpetual presence of warm days with them in their work

During this season farmers are seen sitting carefree ; without worries in their minds, on a granary floor. Their hair are softly lifted by the winnowing wind One can find reapers falling asleep among their furrows with scythes in their hands, induced or lured to sleep by the fragrance of poppies. Gleaners of corn are seen crossing the brook or fording the stream with sheaves of corn on their head They balance the sheaves on their head when fording the stream Sometimes the farmer gather around cider presses watching patiently for a long time the extraction of apple juice with these presses , These are the familiar sights of autumn

In autumn there is a richness in the sky at the time of sunset , The clouds are coloured by the departing rays of the sun. They lend a glow to sunset and cast their colourful looks on the plain from which corn has been reaped and only the stubble remains After sunset one hears the chirping of crickets among the hedgerows, and the doleful sound of gnats mourning the departing sun can be heard at a distance with the blowing wind or near the willows when there is no wind From the hilly regions can be heard the bleating of lambs in their mirth and joy The robin redbreast whistles joyfully from the golden croft. Gathering flocks of swallows twitter as they migrate to warmer countries at the approach of winter. All these are sights which give joy to the people in the autumn Our enjoyment of autumn is tinged by no regret for the spring that is gone and touched by no prophetic thoughts of other springs to come.

Q. 2—Give a critical appreciation of the '*Ode to Autumn*'.

Ans The '*Ode to Autumn*' has been aptly called the completest poem of Keats It was composed in a mood of serene contentment. The beauty of the season which he observed in his walks round Winchester in September, 1819, was 'felt in the blood and felt along the heart,' and the result was this perfect piece of Nature lyric

There is no looking before and after in this poem Keats surrenders himself fully to the rich beauty of the season, and

is neither troubled by the thought of the approaching winter, nor by that of the departed spring His enjoyment of autumn is tinged by no regret for the spring that is gone and touched by no prophetic thoughts of other springs to come. In this he remains the great artist that he was. No philosophy taints his thoughts; no sorrow clouds his vision. Other poets have thought of Autumn as the season of decay. Others have seen in its stormy hours the prophecy of a far off golden future. But to Keats autumn was the season of mellow fruitfulness and happy content.

The beauty of the season is described with a rare felicity of phrasing in the opening stanza of the poem. In this direct, simple and innocent attitude to Nature Keats comes very close to the ancient Greeks He makes the glad discovery of a benign conspiracy in Nature between Autumn and the sun, a myth wrought in the manner of the old pagans.

In the second stanza the ageless activities of man in the lap of Nature have been personified into four exquisitely reposeful figures. These figures are on abstractions. The repose and beauty of the season, and the happy fruitful labour of men blend and are moulded in to statuesque forms. Each gesture is expressive of patience, each pose of content and ease. Keats thus blended poetry with sculpture and saw the spirit of Autumn as a Greek would have seen in human farms of firm outline and serene grace

In the third stanza there is a single blemish,—"Where are the songs of spring?" Why should the poet have at all asked this question? But he quickly brushes it aside,—"Think not of them." The solemn symphony of Autumn is wonderfully presented in.—

"Then in a wailful choir . .....skies"

There is perhaps a shade of pensiveness in the central notes of this autumnal music, but there is no gloom as of the approaching winter.

In short, we notice the following chief points of appreciation in this ode :—

1 The poet presents the sights and scenes of the Autumn season in three stanzas of exquisite beauty and charm The entire Autumn season comes before our eyes.

2. Nature in Autumn is given a special representation throughout the poem. The fruit and flowers of the autumn season, the sight of the setting sun and the lovely vision of field bedecken by the soothing rays of the setting sun, are presented in all its glory.

3. The pictorial quality of the poem is well-marked. A painter can paint the sights and scenes presented in the three stanzas on the canvas.

4 The poem exhibits Keats' Hellenism in its personification as well as in the statuesque effects. The repose and beauty of the season and the happy fruitful labour of men are blended and are moulded into statuesque form.

5. There is a remarkable unity of impression throughout the poem, and all the sights and scenes of nature converge to the glorification of Autumn.

6. There is no trace of pessimism in this poem Keats' enjoyment of Nature is tinged by no regret for the spring that is gone and touched by no prophetic thoughts of other springs to come.

7. There is fine melody, and the music of Autumn in its gnats and crikets is applauded.

8. Each stanza consists of eleven Iambic lines of five feet each The rhyme scheme varies a little in the three stanzas.

Q. 3.—Compare the "*Ode to Autumn*" with Shelley's '*Ode to the West Wind*'

Ans. The '*Ode to the West, Wind*' by Shelley and the '*Ode to Autumn*' by Keats are the finest poems on the subject of Autumn in English poetry. In the '*Ode to the West Wind*' Shelley described the west wind as a breath of Autumn's being. The west wind blows in Autumn and Shelley has described the effect of the west wind on the earth, sky and the sea. Side by side the poet has combined his own personality with the movement of the wind and his made the poem autobiographical in character Shelley's prophecy for the future is also presented in the '*Ode to the West Wind*' in the line: 'Oh Wind! if Winter comes, can spring be far behind?' On the other hand, Keats'

poem is purely objective in character. In the *'Ode to Autumn'* the personality of the poem is kept absolutely outside the presentation of the sights and scenes of Autumn Keats beautifully describes the various sights and scenes of Autumn and glorifies the season in all its majestic beauty. To him spring alone is not musical, autumn has its music too. Neither does he care for the beauty of spring ; nor does he feel sorry for the waste in nature during the autumn season To him autumn is as majestic as spring The secret of Keats' art in glorifying the autumn makes the ode quite distinct from Shelley's poem The secret of Keats' art consists in taking 'the beauty of the present moment so completely into his heart that it seems an eternal possession' The poet is enraptured by the sights of autumn and he beautifully describes them with much gusto and enthusiasm in his heart They do not allow the feelings of pessimism to enter the poem as it is done in Shelley's *Ode to the West Wind*. Shelley presents the destructive side of Autumn ; Keats, its constructive and beautiful sights.

"Both the odes are mastespieces and each is intense with the choicest qualities of either poet—every rift of the one loaded with ore, every line of the other winged with lyric impulse "

CHAPTER VIII
LA BELLE DAME SANS MERCI
(John Keats)

N B. For the life, works and an estimate of John Keats as a poet, refer to the notes to his poem *'Ode to Autumn'*

Introduction to the Poem—*'La Belle Dame Sans Merci'* is one of the finest romantic poems in English poetry It narrates the enchanting and fascinating story of a mortal's love with a fairy. It presents the strange ways and manners of those supernatural beings who used to make fool of man. It is a story of love frustrated by the wiliness of a fairy Its atmosphere is one of magic and it takes us to

the caves and elfin grots of the fairies. But, side by side, it has a warm human touch It is symbolic of Keats' love for his beloved Fannie Browne Just as the Knight of the poem could not achieve success in his love with the fairy, similarly Keats also could not get success in his love Thus, though the subject of the poem is medieval, still it has a personal touch The poem is marked with a subtle music, narrative charm, pleasing simplicity and an economy of expression

The title of the Poem is French, and in English it means 'a beautiful lady without mercy' The title is borrowed from a poem by Alain Charter, a 15th century French poet.

Critical Appreciation of the Poem—'*La Belle Dame Sans Merci*' is recognised as one of the finest romantic and narrative poems in English poetry It tells us about the love of a human being with a fairy. The narrative of the poem is simple and charming The story moves on swiftly and gracefully There is a flow and graceful movement in the narration of the story

The poem is steeped in the lore of medievalism and romanticism. It takes us back to those times when the fairies came down upon earth and made love to human beings. We have the story of Merlin and Vivian in the middle ages, which tells us that fairies used to make fool of men, and having first lured them to their charms, deserted and left them to their fate. The unfortunate lovers then had to languish in love for the rest of their lives. This very medieval note is presented in this poem. The Knight is loved by a lady of the fairy-stock. She lures him to her magic cave and makes a fool of him

The element of true romantic love makes this poem a lovely piece of composition. The young lady makes every kind of show in love, and finally lets her lover down. She has no mercy. The poem, then, is a poem of tragic romance. It is a song fit to be sung by love-lorn and dejected lovers. The atmosphere of the elfin cave, the dream of the Knight in the cave and horrid warning of the pale warriors go to intensify the tragic effect of the poem.

The poem is extremely musical It is a balled. It is intended to be sung in accompaniment with a harp. The slow tilting music of the lines makes it a beautiful song in English poetry.

The exactitude of the pictorial representation is also noteworthy in the poem, which brings before us the picture of the ailing knight at-arms with his pale and haggard look. It also brings before our eyes the picture of the beauteous creature—a fairy's child, with long hair, light foot, and dark wind eyes The description of the ride is picturesque and can be compared with Browning's description of '*The Last Ride Together*'.

Substance The poem is the story of a knight's unrequited love with a fairy. It is woven in the atmosphere of mystery magic.

Once a knight was wandering about in a sad and dejected mood by the side of a lake. Someone asked the knight why he was so pale and haggary. The Knight replied that he had met with a beautiful lady in the meadows and he was fascinated by her looks of love and alluring features, on horse-back till they reached the elfin cave of the fairy. There the 'lady expressed her love for him, and lulled him to sleep While sleeping, the knight saw a dream He dreamt of pale kings and warriors who told him that the lady who had captivated him was without mercy. The warning terrified him He woke up and instead of finding himself in the cave of his lady love, he found himself alone on the cold hill-side The lady had left him for good. This was the reason why he was pale and haggard. Frustration in love had taken the life out of him.

सारांश

इस कविता में एक सामन्त के किसी अप्सरा के साथ निराश प्रेम की कहानी है। यह कथा रहस्य और जादू के वातावरण में गूँथी गई है।

किसी समय, एक झील के तट पर, एक सामन्त खिन्न एवं निराश मुद्रा में भटकता फिर रहा था। किसी ने उससे पूछा कि वह इतना उदास और खिन्न क्यों है। सामंत ने उत्तर दिया कि हरे-भरे मैदानों में उसका साक्षात्कार

एक सुन्दरी मे हुआ था, जिसकी प्रेम-भरी चितवन तथा मनमोहक आकृति ने उसे अपने वश मे कर लिया था। वह सुन्दरी भी उसकी ओर आकर्षित हुई जान पडती थी। वे दोनो (सामंत और सुन्दरी) घोडे पर बैठकर चल पडे, और उस गुफा के पास जा पहुँचे जहाँ उस अप्सरा का निवास था। वहाँ उस अप्सरा ने सामंत के प्रति अपना प्रेम प्रकट किया, और फिर उसे लोरियाँ गाकर सुला दिया। सुप्तावस्था मे उसने एक स्वप्न देखा। उसने स्वप्न मे अनेक ऐसे राजाओं और योद्धाओं को देखा जिनके चेहरे पीले पीले थे, जिन्होने उससे कहा कि वह एक ऐसी सुन्दरी के फेर मे पड गया है, जिसका हृदय दया से शून्य है। वह जाग पडा; और तब उसने देखा कि वह अपनी प्रियतमा की कंदरा मे नही वरन् पर्वत के किनारे पडा है। सुन्दरी का कही पता भी न था। उसके पीले चेहरे और अन्यमनस्कता का यही कारण था। प्रेम की विकलता ने उसकी जीवन-शक्ति को लगभग नष्ट कर दिया था।

NOTES & EXPLANATIONS

Stanza 1 —**Ail**—Trouble—पीड़ा पहुँचाना। **O, What can all thee**—Somebody asks the knight as to what troubles him —तुझे क्या कष्ट है ? **Knight-at-arms**—'Knight-at-arms' means a knight dressed in full armour. In the middle ages, the knights were frequently wandering about in search of love and adventure. They always sought to afford protection to distressed ladies. In order to gain the favour of beautiful ladies, they also took part in tournaments and tried to outshine others. **Palely**—With pale looks—पीला चेहरा लिये हुए। **Loitering**—Wandering—भटकते हुए। **Sedge**—Long grass—ऊँची घास। **Withered**—Faded, dried—सूख गई है, मुरझा गई है।

Explanation—"*O, What can... ... ... bird sings.*"

These lines refer to '*La Belle Dame Sans Merci*' by Keats. It is a beautiful romantic poem in which the poet tells us about the disappointed love of a knight for a fairy. The knight was wandering by the side of a lake. He looked pale and tired. A man saw the knight in that state, and enquired of him the cause of his trouble. He was wandering by the lake at a time

when the long grass growing by the side of the lake had faded and all the birds had stopped singing due to extreme cold.

ये पंक्तियाँ कवि कीट्स द्वारा 'Lal Belle Dame Sans Merci' नामक कविता मे ली गई है। यह एक सुन्दर प्रेमाख्यानमूलक कविता है, जिसमे कवि ने किसी सामत के एक अप्सरा के प्रति विफल प्रेम का वर्णन किया है। उक्त सामत ,एक झील के तट पर भटकता फिर रहा था। उसका चेहरा पीला पड गया था, और वह अत्यंत श्रमित दिखाई देता था। एक मनुष्य ने सामत को इस अवस्था मे देखा, और उसके कष्ट का कारण जानना चाहा। वह सामत ऐसे समय मे उस झील के किनारे भटकता फिर रहा था, जब अत्याधिक शीत के कारण झील के किनारे उगी हुई लबी घास मुरझा चुकी थी, और पक्षियो ने चहकना बन्द कर दिया था।

Stanza 2 :—**Haggard**—Tired and worn out—श्रात क्लात। **Woe-begone**—Sad and dejected—खिन्न और निराश। **Squirrel**—गिलहरी। **Granary**–The place where corn is stored—अन्न-भण्डार। **The squirrel's granary is full**—The squirrel has filled her store of food against the approach of wind—शीतकाल में अन्न का अभाव न हो, इसलिए गिलहरी ने अपना अन्न कोठार भर लिया है। **The harvest is done**—Crops have been reaped and gathered —(this shows that autumn is over and winter is approaching) खलिहान उठ चुके हैं।

Explanation—*"O, What ails..... ... .harvest's done."*

Someone asks the knight-at-arms wandering by the side of the lake as to what ails him. Why does he look so tired and worn out, and why is he wandering by the lake-side at a time when even the squirrels do not take courage to come out. The granary of the squirrel is full of corn for the winter; and the harvest has been cut and mown All these things signify that autumn is over and winter is fast-approaching. Why is he wandering alone in such a whether ?

झील के तट पर भटकते हुए सामंत से कोई पूछता है कि उसे क्या कष्ट है। वह इतना श्रान्त-क्लात क्यों दिखाई देता है, और वह ऐसे मुसमय में झील के

तट पर क्यों घूम रहा है जब कि गिलहरियाँ भी बाहर निकलने का साहस नहीं कर पा रही हैं। गिलहरियो ने शीतकाल के लिए अपने अन्न-कोठार भर लिये है, और फसलें काटकर तैयार की जा चुकी हैं। ये सब बातें इस तथ्य की प्रमाण है कि पतझड समाप्त हो गया है, और शीत-काल समीप है। ऐसे बुरे मौसम मे वह अकेला क्यो भटकता फिर रहा है ?

Stanza 3 : **Lily**—A white flower. Here it indicates the paleness on the knight's brow—कमलिनी (यहा सामंत के ललाट की रक्तहीन श्वेता से तात्पर्य है।) **I see . brow**—Your brow looks Pale. **Anguish**—Deep mental pain—आन्तरिक वेदना। **Moist**—Wet—भीगा हुआ। **Fever-dew**—Drops of feverish sweat—उत्ताप भरे पसीने की बूँदें। **I see... ....fever-dew**—Your forehead looks pale and is covered with the drops of feverish sweet caused by mental pain—तुम्हारे ललाट मे स्वास्थ्य की लाली का अभाव है, और उस पर आतरिक वेदनाजनित पसीने की बूँदें झलक रही है। **Fading rose**—Rose denotes bloom of health, and hence 'fading rose' means that there is a gradual loss of freshness and healthiness as apparent from the cheeks of the knight—फीकी पड़ती हुई स्वास्थ्य की लाली। **Withereth too** — Is fast disappearing—शीघ्रतापूर्वक अदृश्य होती जा रही है।

Explanation—The observer, who had encountered the forlon knight wandering by the lake-side, notices some marks of weariness on the face of the knight There is a note of haggardness on his face. His brow is pale and is covered with drop of feverish sweet. These have been caused by the severe mental strain. The blooming radiance of his cheeks is gone, and his health seems to be decaying All the freshness and cheerfulness of his face seems to have disappeared.

झील के तट पर भटकते फिरनेवाले सामंत से जिस व्यक्ति से भेंट हुई थी, उसने उसके चेहरे पर क्लांति के कुछ चिन्ह दिखाई देते हैं। उनके चेहरे पर म्लानि झलकती है। उसका ललाट स्वास्थ्य की लाली-सा बैठा है, और उस पर पसीने की बूँदें झलक रही है, जो तीव्र आंतरिक वेदना के कारण उत्पन्न हुई हैं। उसके गालों की स्वास्थ्य की गुलाबी नष्ट हो चुकी है और उसका स्वास्थ्य

नष्ट होता दिखाई देता है। उसके चेहरे की समस्त ताजगी और आनन्द की आभा लुप्त हुई प्रतीत होती है।

Stanza 4 :—**Meads**—Meadows—घास के मैदान। **Full beautiful**—Extremely beautiful—अत्यन्त सुन्दर। **A fairy's child**—She was so beautiful that she appeared to be the child of some fairy—अप्सरा की पुत्री। **Her foot was light**—She was light-footed ; she was brisk and nimble in her walk—उसके चरण चपल थे। **Wild**—Full of emotional excitement—प्रेम की उत्तेजना से पूर्ण।

Explanation—*"I met a lady ....eyes were wild."*

In reply to the queries of the observer, the knight-at-arms replies that he had met a beautiful lady in the meadows She was extremely beautiful Her hair was long and her feet were nimble and delicate There was a deep emotional excitement in her eyes She appeared in all ways, a fairy's child

सामंत के कष्ट का कारण जानने को उत्सुक व्यक्ति के प्रश्न का उत्तर देते हुए सामंत कहता है कि घास के मैदानों में उसकी एक सुन्दरी से भेंट हुई थी। वह अत्याधिक रूपवती थी। उसके केश लम्बे और चरण चपल एवं कोमल थे। उसकी आँखों में उद्दाम प्रेम की उत्तेजना थी। सभी लक्षणों से वह किसी अप्सरा की पुत्री प्रतीत होती थी।

Stanza 5 :—**Garland**—Wreath of flowers—फूलों का हार। **Braceleat**—कंकण। **Fragrant**—Sweet-scented, because it was made of flowers—सुगंधयुक्त। **Zone**—Girdle ; belt—कटि-बंध ; करधनी। **As she did love**—As if she loved me—मानो वह मुझसे प्रेम करती थी। **Made sweet moan**—She made a soft plaintive note of love—(प्रेम के कारण) दीर्घ निश्वास लेने लगी।

Explanation—*"I made............made sweet moan"*

The knight tells the passerby that he too fell in love with the lady. He prepared a garland and a pair of bracelets of sweet-scented flowers for the lady. She looked at him with eyes of love, and made a sweet plaintive note, which shewed that her heart was pining for the love of the knight.

सामंत प्रश्न पूछनेवाले को उत्तर देता है कि वह स्वयं भी उस सुन्दरी के प्रेम-पाश में बँध गया। उसने उस सुन्दरी के लिए सुगंधित पुष्पों का एक हार और कंकण बनाये। सुन्दरी ने उसकी ओर प्रेम-भरी दृष्टि से देखा और वह दीर्घ निःश्वास लेने लगी, जिससे प्रतीत होता था कि उसका हृदय सामंत के प्रेम के लिए व्याकुल है।

Stanza 6 :—**Set her**—Made sit—बैठाया। **Pacing** – Moving at a fast spee—वेगवान्। **Steed**—A war horse—बलिष्ठ घोड़ा। **Nothing .... ..all day long**—Nothing else happened throughout the day—दिन-भर अन्य कोई विशेष घटना नही घटी। **Sidelong**—Obliquely—एक तरफ मे झुकी हुई। **A fairy's**—A beautiful song which the knight would not understand.

Explanation—*"I set her... ....a fairly's song."*

The knight-at-arms seated the beautiful lady on his moving horse. They both rode on the horse-back. Nothing particular happened throughout the day Sometimes she would have a look at his face, and sing a beautiful song, which the knight could not follow.

सामंत ने उस सुन्दरी रमणी को अपने वेगवान् घोडे पर बैठा लिया। वे दोनों घोडे की पीठ पर बैठ कर रवाना हो गये। दिन-भर अन्य कोई विशेष घटना नही घटी। कभी-कभी वह सुन्दरी तिरछी होकर सामंत के चेहरे की ओर देखती, और एक मधुर गीत गाने लगती थी, जिसे सामंत समझ नहीं पाता था।

Stanza 7 .—**Found**—Procured—ढूँढकर लाई। **Of relish sweet**—Of sweet taste—सुस्वादु। **Honey wild**—Honey of wild flowers—वन-कुसुमों का मधु। **Manna dew**—Drops of Manna—the heavenly food. Manna was originally a mysterious sort of food which Jehova, the Jewish god, is said to have rained down from heaven in order to feed the Jews when they were driven away from Egypt and were going to Cannano. Keats, here, probably refers to the fruit of

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some oriental country. **Language strange**—In her fairy language, which the knight could not follow—अजनबी भाषा ।

Explanation—*"She found me .... thee true"*

During the course of their ride, the lady procured for the knight sweet edible roots of delicious taste, wild honey and manna. They were all sweet and beautiful things. Then the lady told the knight in her own strange language that she loved him deeply and intensely with a true heart. She emphasized upon the knight that her love for him was true.

मार्ग मे यात्रा करते समय, उस सुन्दरी ने सामंत के भोजन के लिए आहार योग्य सुस्वादु कंद, वन-कुसुमो का मधु तथा 'मन्ना' नामक खाद्य उपलब्ध किया । ये सभी पदार्थ अत्यन्त सुस्वाद और सुन्दर थे । तब उस रमणी ने अपनी विचित्र भाषा मे सामंत से कहा कि वह उसे सच्चे हृदय से प्रेम करती है, और वह उस पर अत्यधिक अनुरक्त है । उसने सामंत को विश्वास दिलाने का प्रयत्न किया कि सामंत के प्रति उसका प्रेम निष्कपट और यथार्थ है ।

Stanza 8:—**Elfin**—Magical—जादू की । **Grot**—कन्दरा । **Sighed full sore**—Heaved deep sighs indicating her emotion of love for the knight—दीर्घ निःश्वास लेने लगी । **Wild eyes**—Eyes full of deep emotional excitement. The repetition of the word 'wild' shows the depth of the emotion. **With kisses four**—With some kisses. It does not mean that the knight kissed the lady only four times. The introduction of a definite number heightens its realistic effect.

Explanation—*"And there ......cold hillside."*

The lady took the knight to her magic cave. She went there in a sweet complaining mood. She expressed her love by deep sighs. The knight was touched by the expression of her love and shut her wild eyes with a number of kisses on her fair cheeks.

वह सुन्दरी रमणी सामन्त को अपनी जादू की कन्दरा मे ले गई । वह वहाँ मधुर उपालंभयुक्त ढंग से बोलने लगी । दीर्घ निःश्वासों द्वारा उसने सामन्त के प्रति

अपना प्रेम प्रदर्शित किया। उसके द्वारा किये गये प्रेम प्रदर्शन से सामत का हृदय छू गया, और उसने उसके कपोलों पर इतने चुम्बन अंकित किये कि उसने (अप्सरा) आनंद से अपने नेत्र बन्द कर लिये।

Stanza 9:—**Lulled me asleep**—The knight was magically influenced by the fairy and sent to sleep in the cave—लोरियाँ गाकर सुला दिया। **Woe betide**—The dream was full of pain and suffering for the knight. **The latest dream**—The latest dream before he woke up on the cold hill side—अंतिम स्वप्न।

Explanation—"*And there .... cold hill side*"

The knight was lulled to sleep by the fairy. He slept in her cave. He saw a horrible dream. It was the last dream which he then saw, for he got up from the sleep and instead of finding himself in the cave of the lady, he found himself by the side of the lake where he was wandering in the wintry chill.

अप्सरा ने सामंत को लोरियां गाकर सुला दिया। वह उसकी कंदरा में निद्रा-मग्न हो गया। उसने वहाँ एक दुःस्वप्न देखा। यह उसका उस स्थान में देखा हुआ अंतिम स्वप्न था, क्योंकि उसके बाद उसकी नींद टूट गई, और उसने अपने-आपको उस सुन्दरी की कंदरा में लेटा हुआ पाने की बजाय झील के किनारे पड़ा हुआ पाया जहाँ वह शीतकाल की सर्दी में भटकता फिर रहा था।

Stanza 10. **I saw**—The knight saw in his dream—मैंने स्वप्न में देखा। **Death pale**—There was no blood in their body; they were all pale and ghostly—मृत मनुष्यों की भांति पीले पड़े हुए। **La belle dame**—Beautiful woman—सुन्दर स्त्री। **Sans**—Without lacking in—रहित शून्य। **Thrall**—Captivity—बंधन, पाश।

Explanation—"*I saw ... ... in thrall.*"

The knight had been lulled to sleep by the enchanting fairy in her cave. There he saw a horrible dream. The knight dreamt of princes, kings and warriors, all of whom looked haggard and as pale as death. They cried out and warned the knight that he had been captivated by the lady who had no mercy in her heart.

अप्सरा ने सामत को लोरियाँ गाकर अपनी कंदरा मे सुला दिया था। वहाँ उसने एक भयंकर स्वप्न देखा। सामंत ने स्वप्न मे राजकुमारो, राजाओ और योद्धाओ को देखा, जिन सबके चेहरे पीले पडे हुए थे और खिन्न दिखाई देते थे। उन सभी ने उच्च स्वर से सामंत को सावधान करते हुए कहा कि वह एक ऐसी स्त्री के जाल मे फँस गया है जिसका हृदय दया से सर्वथा शून्य है।

Stanza 11:—**Starved**—Dried and parched—शुष्क। **Gloom**—Twilight—धुँधला प्रकाश। **Horrid**—*Horrible*—भयकर। **Warning**—Caution—चेतावनी। **Gaped**—*Open*—खुले हुए। **With horrid.. wide**—With wide open mouths they were cautioning the knight of the horrible fate that was to befall him, for he had been captivated by the merciless lady. **Awoke**—Being terrified by the warning of the ghostly forms, the knight got up from his sleep—जाग पडा। **Found me here**—On waking up, the knight instead of finding himself in the fairy's cave, found himself by the side of the hill.

Explanation—"*I saw . . ..cold hill side.*"

The knight said that he dreamt a horrible dream in the cave of the fairy In the dream he saw many a king, warrior and prince. They were all pale and worn out. Their lips were wide open They were giving the horrible warning that the beautiful lady without mercy had captivated him. This warning was terrifying. He woke up immediately from his sleep, and instead of finding himself in the cave of the lady, he found himself by the cold hill-side.

सामत ने कहा कि अप्सरा की कदरा मे उसने एक भयंकर स्वप्न देखा। स्वप्न मे उसे अनेक राजा, योद्धा और राजकुमार दिखाई दिये। उन सबके चेहरे पीले पड़े हुए थे, और वे सभी थके हुए दिखाई देते थे। उनके ओठ सूख गये थे, और उन पर पपड़ियाँ पड़ गई थी। उनके मुँह फटे हुए थे। वे उस सामत को यह भयावह चेतावनी दे रहे थे कि वह उस स्त्री के फेर मे पड़ गया है जिसका हृदय दया से सर्वथा शून्य है। यह चेतावनी डरा देनेवाली थी।

तुरंत ही उसकी निद्रा टूट गई, और उनने अपने-आपको अप्सरा की कंदरा के बजाय पर्वत के बाहर ठडी जगह मे पडा हुआ पाया।

Stanza 12:—**Sojourn**—Stay for a short time—विरमना। **Palely loitering**—Wandering in a sad and dejected mood—खिन्न मन भटक रहा हूँ। **Though.. ... ...sing**—Although it is the winter season, when the long grasses growing by the side of the lake have withered and birds have stopped singing—यद्यपि शीत ऋतु के कारण झील के किनारे उगी हुई लम्बी घास मुरझा गई है, और पक्षियों ने चहकना बन्द कर दिया है।

Explanation—"*And this ... ... birds sing.*"

Concluding his sad account of disappointed love with the fairy, who had deceived him the knight says to the man who had enquired after his forlorn looks, that he is wandering by the side of the lake all alone, because of his disappointment in love Though he knows that it is winter, yet he is oblivious of the rigours of the weather because of his frustration in love. This is the reason why he is staying on the cold bank of the lake at a time when the long grass has faded and the birds have stopped singing.

अप्सरा के प्रति अपने विफल प्रेम की कथा को समाप्त करते हुए, सामन्त उस व्यक्ति को जिसने कि उनकी निराशा का कारण जानना चाहा था, उत्तर देता है कि वह उस झील के तट पर एकाकी इसलिए भटकता फिर रहा है कि उसे प्रेम का प्रतिदान नहीं मिला। यद्यपि वह जानता है कि शीतकाल है, तथापि निराश प्रेम से उत्पन्न अन्तर्वेदना के कारण उसे शीत के प्रकोप का अनुभव नहीं होता। यही कारण है कि वह ऐसे कुअवसर में भी झील के शीत-भरे तट पर भटकता फिर रहा है जब कि वहाँ पर उगनेवाली लम्बी घास शीत के प्रभाव के कारण मुरझा चुकी है, और पक्षियों ने गाना बंद कर दिया है।

QUESTIONS & ANSWERS

Q 1.—Why is the lady called 'La Belle Dame Sans Merci'?

Ans.—The lady is called La Bella Dame Sans Merci, because she was a lady without mercy. Her practice was to captivate men by her expression of false love, and then leave them to die in despair and suffering. Several kings and princes had been deceived by her, as is shown by the knight's dream She had no mercy for anyone of them She brought them to her cave, then lulled them to sleep, and finally deserted them mercilessly. She was heartless and cruel, and had broken the hearts of many fond lovers The knight of our poem also became a victim of her false love All these incidents show that, although beautiful, she had no mercy She was a fairy who took delight in ensnaring people by her wild looks, and enchanting ways and alluring endearments But deep down in her heart, there was neither love nor mercy She never wanted to contract life-long love or to merry She only flirted with her lovers and then left them to languish in pain and misery. These are the reason why the lady has been styled as the beautiful lady without mercy.

Q. 2—Point out the various devices adopted by Keats to enchance the note of pathos and mystery in *'La Belle Dame Sans Merci'*:

Ans.—*'La Belle Dame Sans Merci'* is a poem of pathos and mystery. It presents to us the pitiable and woeful state of a knight who had been ensnared by her charms Keats adopts various devices to enchange the intensity of tragic pathos and mystery in the poem The following are the main devices :—

(1) Method of repetition—The simplicity and pathos and mystery of frustrated love has been achieved by the device of repetition. Keats repeats the images in single lines to enhance the feeling of desolation and dejection in the poem. For example, Keats presents the line 'O, what can ail thee, knight-at arms' twice, in the first and second stanzas of the poem The dominating image is that of the pale knight, which is repeatedly presented in several stanzas, we have the 'haggard and woe-begone' knight, and, in the third stanza, we have the pale knight' in all his desolate forlornness, Similarly, to bring home to the readers the emotional frenzy of the merciless lady's eyes, the adjective 'wild' has been repeated twice : "I shut her wild eyes." The expression 'wild' also brings the feeling of mystery and strangeness in the poem.

(2) **Description of the lady and her grot.**—The element of mystery is enchanced by the presention of the fairy with her wild eyes and her fairy song. The presentation of a fairy in the earthly form naturally enchances the tone of mystery in the poem. And when the lady takes the knight to her elfin grot and sighs full sore, we are taken aback. We feel a sense of tremor and wonder and the strange device adopted by the lady to dupe the knight Note how the knight is presented in the grip of the lady :—

> **'She took me to her elfin grot**
> **And there she wept, and sighed full sore,**
> **And there I shut her wild eyes**
> **With kisses four "**

The cave and the strange behaviour of the lady in the cave, enhance the note of tragic pathos and mystery in the poem.

(3) **The dream of the knight**—The dream seen by the knight in the cave of the fairy adds to the note of tragic pathos The knight sees pale kings and warriors, with starved lips, voicing their horrid warning that the beautiful lady without mercy has enthralled him. The horrible yet pitiable dream adds to the note of tragic pathos in the poem

(4) **Description of the desolate scenes**—The description of desolate scenes, fruitless fields, cold and withered sedges adds to the note of pathos and desolation in the poem. By presenting the forlorn atmosphere of nature, the woeful state of the knight and the mysterious manners of the lady, Keats intensifies the note of tragic pathos. Further, by a skilful repetition of key-images, Keats achieves intensity of passion and the atmosphere of strangeness and beauty. Which form the essential basis of all romantic poems.

Q 3—Write a note on the symbolism of '*La Belle Dame Sans Merci* ,

Ans Keats employs suitable symbols and images to suggest the intensity of tragic pathos in the poem The symbols and images adopted by Keats constitute its charm

as a suggestive poem and contribute to its tragic pathos and mystery.

The poet employs the symbol of the Lily and Rose. Lily stands for paleness and withering health, and the Rose. represents the bloom of health The pale, emaciated and the bloodless condition of the knight is presented by the following symbol —

"I see a lily on thy brow,
With anguish moist and fever drew."

The bloom of youthful joy and love is gone, as illustrated by the symbol of the fading rose —

And on thy cheeks a fading rose,
Fast withereth too."

The lady herself is the symbol of the wasting power of frustrated passion in youth She is the symbol frustrating, disenchanting and wasting love. The fact that the lady is not a reality or a lady of the world. is again and again emphasized by Keats in presenting her as a fairy child, with strange wild eyes and strange manners of her own. She speaks in a strange language Her methods are different. Her songs are those of the fairy She eats manna dew and roots of relish which do not connect her with our world She is the lady of frustration She does not represent reality or morality She stands for an aspect of frustration in life. All those who indulge in foolish romantic passions come to the ways of the knight They are duped by the beautiful lady without mercy, and ultimately feel disappointed in their lives.

These symbol make the poem extremely suggestive in outlook The symbol of the grotto, the wild honey and manna dew collectively suggest the fatal attractiveness and the sweet bitterness of romantic love.

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CHAPTER IX

RING OUT, WILD BELLS

(*Alfred Tennyson*)

Life and Works of the Poet—Alfred Tennyson was born on August 6, 1809, at Somersby, a village in Lincolnshire. His father was the rector of the village He was brought up in the heart of the country, among rolling pastures, sand-banks and broad sea-marshes, backed by the sea on the Lincolnshire coast. From his very childhood, Tennyson proved to be meditative observer of this beautiful landscape, which fact was responsible for the elaborate and exact presentation of natural scenery in his poems.

When he was seven years old, he was admitted in the Louth Grammar School. However, after a few years, he returned home where he and his elder brother Charles were educated by their father. In 1827, both these brother published a small volume of poetry, *viz Poems by Two Brothers* Next year, both of them entered the Trinity College, Cambridge. Here, Tennyson wrote his famous poem *Timbuctoo*, for which he was awarded the University Chandellor's gold medal. In 1831, he left the college without taking his degree. From now onwards, he published volume after volume of verse, which were highly spoken of by the critics for their exquisite picturesqueness, melody of diction and the expressive harmonies of rhythm.

The year 1850 saw him married to Emily Sellwood. This was also the year when he became Poet, Laureate, after the death of his predecessor, Wordsworth. In this very year, he published *In Memorium*, his famous elegy written on the death of his most intimate friend Arthur Henry Hallam, whose acquaintance he had formed at Cambridge. In 1884, he was made Baron of Aldworth and Farringford, and became Alfred Lord Tennyson.

He breathed his last on October 6, 1892, and was buried in Westminster Abbey, near the grave of Browning.

Chief among the works of Tennyson are : *The Princess* (1847); *In Memoriam* (1850); *Maud* (1855); *Idylls of the King* (1859); *Enoch Arden* (1864); *Queen Mary* (1877), *Harold* (1877); *The Cup* (1881); *The Promise of May* (1882); *The Falcon and the Becket* (1884); *and the Foresters* (1892).

Tennyson as a Poet—Tennyson is the representative poet of the Victorian age, the complex tendencies of which are truely reflected in his poems His poetry approaches the poetry of *Virgil* in the perfection of language and emotional effect, and his acute powers of observation are reflected in the accuracy of his description and character studies. Tennyson is perhaps at his best in his lyrics such as those in *The Princess*, and in dramatic monologues like those in *Ulysses* or poems like *The Ode to Virgil* or *The Lotus Eaters*, where an atmosphere has to be created.

Like Keats, Tennyson was very great poetic artist He had a measure of Keat's gift of pictorial presentation and to it he added and even more astonishing command of the musical resources of language. At times he is remarkable for the fidelity and minuteness of his observations. He was a master of dignified and melodious verse and of majestic utterance. He interpreted the thought of his age, science, evolution, women's rights, imperialism—all find a place in his verse. In age of religious doubt and difficulty, he upheld the banner of faith He believed that the world is ruled by law, which will ultimately brings God's purposes to pass. He preached self knowledge self-reverence and self-control. He cherished the hopes that make us man. The chief characteristics of Tennyson's poetry may be summarised as under :—

(*a*) *Noble tone* :—It pervades every poem of the poet His poetry is soked with the spirit of honour, of duty, and of reverence for all what is pure and true.

(*b*) *Simplicity* —The emotions which Tennyson seeks to rouse are common to all and easy to understand. He avoids subtle analysis of character, complex motives or excesses of passion. A sort of Puritan simplicity pervades his work

(*c*) *Artistic grace* —This Tennyson achieves by a minute observation of nature, a scholarly appreciation of the picturesque in the literature of the past, a precise selection in the use of words and phrases; aptness of similes, avoidance of the commonplace use of repetitions and assonance; expressive harmonies of rhythm and subtle melody of direction

(*d*) Perception of the operation of Law throughout the worlds of sense and spirit. He recognises therein a settled scheme of

great purpose underlying a universal order and gradually developing to a completion. It is on this foundation that the order, nobility and simplicity of his character and poetry rest.

As already stated, Tennyson is a true representative of the Victorian age In almost all the spheres of human thought in religion, in the morals, in social life, Tennyson's poem reflect the complex tendencies of his age and his surroundings The ground of Tennyson's claim to be considered a representative of his age is seen in the lives of thought pursued in some of those more important poems which deals with the great problems and permanent interest of his times These poems, important among which are *Locksley Hall*, *The princess*, *The Place of Art*, *St. Simean Stilets*, *The Vision of Sin*, *The Two Voices*, *In Memorium*, and *Maud*, cover a period of fifty years, and bring out in vivid colours the broad results of the impact of the Victorian culture upon the poet's mind.

Tennyson, the poet, has his limitations too A striving, at time over-conscious, after effective expression, a vein of sentimentality, and a limited power of purely original thought, explain the decling which he has suffered from his first enthusiastic popularity. But, though he has suffered detraction he remains high in rank among English poets and he has left a remarkable large body of work of a very high level of poetic excellence

Introduction to the Poem—This beautiful poem is borrowed from Tennyson's famous elegy '*In Memorium*' which is the poet's tribute to the memory of his friend, Arthur Hallam The elegy took seventeen years to compose, and was first published in 1805

In this poem, Tennyson makes use of the annual custom which Christians observe of bidding farewell to the outgoing year and of welcoming the new year by ringing the Church bells at midnight of the 31st of December

This poem shows Tennyson in all his piety. He expresses a pious hope that human grief may depart with the closing year, that the social struggles of capital and labour may no more be heard of, that poverty and sin, soulless disbelief in religion, false pride of noble birth, unworthy hatred, undesirable greed, and all the other vices of society, may all go away,

and in their place sweet manners, just laws, love of truth and right, and an era of all round peace and happiness may set in.

Substance of the Poem—The advent of the new year and the daparture of the old one, is a time when it is but natural to take stock of our failures in the past and to make good resolutions for future. Tennyson takes advantage of this occasion to tell the bells, which it is customary to ring at the midnight of 31st December every year, to 'ring out' evil things, and to 'ring in' the good ones. He hopes that with the coming of the New Year, joy should come in and sorrow vanish, and that malice and hatred should *give place to love and faith between man* and man. Let the doleful songs of poets be heard no more and sweet melody of happiness fill the air. He wishes that false pride of capital and class should give place to humility and genuine sympathy for our fellow-creatures. Let there be no more strifes and wars, and let Christ be born once again to spread peace and good will among men

सारांश

नूतन वर्ष के आगमन तथा पूर्व वर्ष के गमन का संधिकाल एक ऐसा समय है, जब स्वभावतः हमारे हृदय मे भूतकाल की अपनी असफलताओं का लेखा-जोखा करने तथा भविष्य के लिए सद् निश्चय करने की इच्छा जाग्रत होती है। इस संधिकाल का लाभ उठाते हुए टेनिसन, प्रतिवर्ष ३१ दिसम्बर की अर्द्ध रात्रि मे बजाई जाने वाली घंटियों से आग्रह करता है कि वे अपनी ध्वनि से बुरी बातों का बहिष्कार करें और अच्छी बातों का स्वागत करें। वह आशा करता है कि नूतन वर्ष के आगमन के साथ-साथ आनन्द का पदार्पण और दुःख का निष्कासन हो; तथा ईर्ष्या और घृणा के स्थान मे पारस्परिक प्रेम एवं सद्भावना का साम्राज्य हो। कवियों के शोक-भरे तराने अब और अधिक न सुनाई पड़ें, और उनके स्थान में आनन्द के मधुर संगीत से वातावरण प्रतिध्वनित हो उठे। कवि की इच्छा है कि संपत्ति और वर्ग-भेद पर आधारित मिथ्या दम्भ निर्मूल हो जाय, और उसके स्थान मे हमारे हृदयों मे अपने साथियों के प्रति नम्रता तथा सच्ची सहानुभूति का उदय हो। युद्ध और कलह सदैव के लिए विदा हो जायँ, और मानव जगत् में शान्ति और सद्भावना का प्रसार करने हेतु यीशु मसीह धरा-धाम पर पुनः अवतीर्ण हों।

NOTES & EXPLANATIONS

Stanza 1:—**Ring out**—Toll vigorously and sound the death-knell of the past year. **Wild bells**—Bells ringing loudly in a joyful frenzy at the advent of the New Year नूतन वर्ष के आगमन पर हर्षोद्रेक से उच्च स्वर में बजनेवाली घंटियाँ। **Wild sky** - Sky full of clouds and frost. (N B. The sky of a December night in Europe has a turbulent look; hence the epithet 'wild' मेघाच्छन्न आकाश। **Flying cloud**—The cloud which is fast driven across the sky by a strong wind शीघ्रगामी बादल। **Frosty light**—Light of stars dimmed by clouds and frost कुहरे में मंद प्रकाश। **The.... .in the night**—The old year is at its end and closes at midnight—पूर्व वर्ष अर्द्ध रात्रि के अन्धकार में अपना अन्तिम श्वास ले रहा है। **Let him die**—'Him' stands for the old year which is here personified It is thought of as an old man on death-bed.

Explanation. "*Ring out.............................let him die.*"

These lines belong to Tennyson's *'Ring Out Wild Bells'*. The poem seems to have been composed at the midnight of December 31, when the ending of the Old Year and the coming of the New Year is celebrated by a vigorous tolling of the bells in cathedrals. The occasion provide inspiration to the poet, whose heart was filled with joy and renewed hope for the future

The poet says that unmindful of the turbulent atmosphere of the December night, the bells should ring vigorously and bid good-bye to the parting year. The old year is at its close, and it should be allowed to be buried deep in the darkness of the night, so that no memory of it remains with us when the new year sets in.

ये पंक्तियाँ टेनिसन की 'रिंग आउट वाइल्ड बैल्स' नामक कविता से सम्बन्ध रखती हैं। ऐसा प्रतीत होता है कि यह कविता ३१ दिसम्बर की अर्द्धरात्रि में लिखी गई थी, जब कि पूर्व वर्ष के अवसान तथा नूतन वर्ष के आगमन के अवसर पर गिरजा घरों में घंटियाँ बजाई जाती हैं। इस अवसर से कवि को

प्रेरणा मिली और उसका हृदय प्रसन्नता एवं भविष्य के लिए नवीन आशाओं से भर उठा।

कवि कहता है कि दिसम्बर की रात्रि के क्षुब्ध वातावरण की चिन्ता न करते हुए, घटियों को धूम-धाम से बजाना चाहिए, और व्यतीत होते हुए वर्ष को विदा करना चाहिए। पूर्व वर्ष समाप्त हो चुका है, और रात्रि के सघन अन्धकार में उसे गहराई में दफ़न कर दिया जाना चाहिए, ताकि नूतन वर्ष के आगमन के उपरान्त उसकी एक भी स्मृति अवशिष्ट न रहे।

Stanza 2 —**Ring out the old**—Bid farewell to the old order of things पुरातन को विदा दो। **Ring in the new**—Welcome or usher in a new era नये युग का अभिनन्दन करो। **Ring ...new**—Let the past be forgotten and the joyous expectation of the future make us all happy and hopeful जो हुआ उसे भुला दिया जाय और भविष्य की आनन्दपूर्ण प्रत्याशा से हम सबका हृदय आशा और उत्साह से भर उठे। **Happy bells**—The bells are said to be happy, because they sing the message of the happy new era that is about to bring हर्षोत्फुल्ल घटियाँ। **Across the snow**—Over the snow-covered earth Here there is a suggestion of sending. The message far and wide over the winter-snow हिममण्डित भू-भाग। **Going**—Dying, is about to end गत हो रहा है। **Let him go**—there need not be even the slightest wish to hold him (the old year) back, for with him all the evils of the past will vanish. **The false**—All that is unworth and untrue असत्याचरण। **The true**—All that is worthy and true सदाचरण।

Explanation. "*Ring out.. ... ... ring in the true.*"

This stanza forms a part of Alfred Lord Tennyson's '*Ring Out Wild Bells*'. The poet exhorts the midnight bells to bid farewell to the old order of things and welcome a new era with new ideals He asks them to broadcast this message of fresh hopes and aspirations far and wide across the snow-clad expanse of land and mountains There need not be any regret for the year that is going; for with all that is untrue and undesirable will vanish and the world will be ready for an era of truth and happiness

ये पंक्तियाँ कवि अलफ्रेड लार्ड टेनिसन की रचना 'रिंग आउट वाइल्ड बेल्स' की अंग है। कवि नूतन वर्ष के आगमन के अवसर पर बजने वाली घंटियों से अनुरोध करता है कि वे पुरातन परिस्थितियों को विदा दें और नये आदर्शों से युक्त नये युग का स्वागत करें। वह उन (घंटियों) से अनुरोध करता है कि वे नूतन आशाओं और आकांक्षाओं के इस संदेश को हिमाच्छादित भू-भाग और पर्वतों पर दूर-दूर पहुँचा दें। जो वर्ष व्यतीत हो रहा है उसके लिए अनुताप की कोई आवश्यकता नहीं है, क्योंकि उसके साथ असत् एवं अवांछनीय समस्त तत्वों का लोप हो जायगा, और संसार सत्य और आनन्द के युग का स्वागत करने हेतु तैयार हो जायगा।

Stanza 3 :—**Ring out**—Drive away निकाल बाहर करो। **aps**=Deprives energy शक्तिहीन बना देता है। **Ring out ..mind** =Vanish the sorrow of death that eats into heart. Drive away the sharp agony of bereavement that takes away all the energy and interest from life विचार-शक्ति को नष्ट कर देनेवाले शोक को निकाल बाहर करो। **Here**—On this earth—इस पृथ्वी पर। **For those . more**—For our dead friends and relations Tennyson himself was suffering such a crushing grief on the death of his friend Hallam उनके लिए जो अब इस धरती पर नहीं हैं। (N B. It is an adjectival clause qualifying 'Grief') **Feud**—Dispute : quarrel लड़ाई-झगड़ा। **The feud of rich and poor**—The age-long struggle between the classes and the masses, the class-hatred existing between the capitalists and labour पूँजीपतियों और श्रमिकों का पारस्परिक संघर्ष (*N B.* At the time when the Poem was written the Chartist Movement was going on in England thus a beginning was made of what is now known as the class-war of capital and labour.) **Redress**—Relief compensation for injustice and oppression कष्ट से मुक्ति।

Explanation "*Ring out . . . . to all mankind.*"

With the close of the old year Tennyson would like to bid farewell once for all to the soul-killing misery of bereavement which men suffer from, and also to bid eternal good bye to the furious strife existing between the capitalists and the labour.

He wishes that with the incoming of the New Year, an era of justice and fair play may come to the relief of all those who have suffered unjustly.

टेनीसन की इच्छा है कि गत होने वाले वर्ष के अवसान के साथ-साथ उन समस्त शोकों का भी सदैव के लिए अन्त हो जाय, जिसका अनुभव हम अपने प्रियजनों की मृत्यु के कारण करते हैं और जो हमारी विचार-शक्ति को नष्ट कर देते हैं। साथ ही वह चाहता है कि पूँजीपतियों तथा श्रमिकों के पारस्परिक वर्ग-संघर्ष को भी सदा के लिए विदा कर दिया जाय। वह चाहता है कि नूतन वर्ष के आगमन के साथ-साथ न्याय और सद्व्यवहार के एक ऐसे युग का उदय हो जिससे उन समस्त लोगों को सुख की साँस लेने का अवसर मिले जो न्याय और अत्याचार के शिकार रहे हैं।

Stanza 4 :—**Slowly dying cause**—Slow and gradual disappearance of outmodish laws and customs, the order of society which though grown out of date and no longer useful, die very hard शनैःशनैः अदृश्य होनेवाली पुरातन व्यवस्थाएँ और रूढ़ियाँ। **Cause**—The old party-system which divides men, and under which power and perferment are secured by unfair means पक्षपातपूर्ण दलबन्दी। **Ancient forms**—The antiquated modes and ideas पुराने व्यवहार और विचार। **Party strife**–Quarrels and wranglings between parties having different political , economic or religious views दल गत संघर्ष। **Nobler modes of life**–Fresh and pure ideals of the New Age अधिक उदात्त जीवन। **Sweet manners**–Gentle qualities , more charming modes of thought and behaviour अधिक विनयपूर्ण व्यवहार। **Purer laws**—Laws enacted for the benefit of the people at large, and not for the good of any particular party; law based on the principles of justice and equality निष्पक्ष विधान।

Explanation. *"Ring out . ...purer laws"*

The poet expresses his wish that with the incoming of the New Year, the old party-system which distinguishes between man and man and tries to secure power and perferment by unfair means and which dies very hard, should disappear,

because it has no more justification to exist. And in its place let a new order be ushered in with new and better ideals more courteous and polite manners, and more equitable laws intended for general welfare and not for the good of any particular party Tennyson was deadly against the unfair and dishonourable means adopted by the political parties to defeat each other in politics and hence he wishes an end to all such party-politics.

कवि अपनी इच्छा व्यक्त करता है कि नूतन वर्ष के आगमन के साथ-साथ उन पुरानी दलबन्दियों का भी अन्त हो जाय, जो मनुष्य और मनुष्य में भेद करती है, सत्ता और स्वार्थ की सिद्धि के अनुचित मार्ग अपनाती है, और जो धीरे-धीरे ही निर्मूल हो पाती है, क्योंकि अब उनके अस्तित्व का कोई वैध कारण नहीं रह गया है। उनके स्थान में एक ऐसी नयी व्यवस्था का जन्म होना चाहिए, जिसमें नये एवं उच्चतर आदर्शों, अधिक विनयपूर्ण व्यवहारों, और ऐसी पक्षपातशून्य विधियों की प्रतिष्ठा हो, जिनका उद्देश्य किसी दल-विशेष का स्वार्थ-साधन न होकर सार्वजनीन कल्याण हो। टेनीसन उन अनुचित एवं अपमानपूर्ण तरीकों के कट्टर विरोधी थे, जो राजनीतिक दलों द्वारा एक-दूसरे को परास्त करने हेतु अपनाये जाया करते थे, और इसी कारण वे दल-गत राजनीति के उन्मूलन की इच्छा व्यक्त करते हैं।

Stanza 5 :—**The want**—The wide-spread poverty व्यापक अभाव। **The care**—The innumerable anxieties of life अनन्त चिन्ताएँ। **The sin**—The tendency to sin, as sinful acts of men पापपूर्ण और पापपूर्ण प्रवृत्तियाँ। **Faithless coldness**—Lack of faith and interest in religion and indifference to religion धर्म के प्रति उदासीनतापूर्ण व्यवहार। **Of the time**—of the modern age. Tennyson's age was an age of doubt and despair. Belief in established religion was shaken by the advancement of science, and the intellectual people were losing their faith in higher things of religion under the searchlight of science. **Mournful rhymes**—Sorrowful songs शोक-गीत। **Ring out ... rhymes**—Let there be no more occasion for poets to write such mournful songs (as *In Memoriam*), which only make one sorrow-

ful and weak in mind (*B. N. Tennyson started this poem in a mournful mood, but as he proceeded he began to look upon his elegy as a luxury of grief, and gave in to calm resignation*) **Ring in**—Welcome, usher in स्वागत करो। **Fuller minstrel**—The poet who can conquer sorrow and take a sober, liberal and hopeful view of life. The song of the future should no longer be a song of death and doleful feelings but a song of life and hope आशावादी कवि।

Explanation. *"Wring out the want . . ..minstrel in"*

Lamenting the death of his most intimate friend Arthur Hallum, when the Cathedral bells are tolling vigorously at the advent of the New Year, Tennyson wishes that the bells ringing out the old year, should also bid adieu to the various evils of life, such as widespread poverty, multiple anxieties and sinful tendencies, as also the ungodliness and general indifference to matters of religion, prevalent at the time Tennyson then realises that it does not behove him to mourn the death of his friend on such an auspicious occasion, and hence he desires to bid goodbye also to unavailing grief and sorrow and to usher in the inspirings of the new age full of promise and hope.

जिस समय गिरजाघरों के घण्टे नूतन वर्ष के स्वागत में जोर से बज रहे हैं, उस समय अपने अत्यन्त अन्तरंग मित्र आॅर्थर हैलम की मृत्यु के कारण शोक-संतप्त होकर कवि टेनीसन कामना करता है कि वे घंटे समाप्त होते हुए वर्ष को विदा करने के साथ-साथ व्यापक अभाव, अनेकधा चिन्ताओं तथा पापपूर्ण प्रवृत्तियों एवं उस समय फैली हुई ईश्वर में अनास्था तथा धर्म के प्रति उदासीनता आदि बुराइयों को भी विदा करदें। तब टेनिसन को बोध होता है कि ऐसे शुभ अवसर पर उसे अपने दिवंगत मित्र के लिए शोक-संतप्त होना शोभा नहीं देता। अतः, वह निरुपयोगी शोक और संताप को विदा देकर आशा और विश्वास से पूर्ण नये युग के उपयुक्त प्रेरणाप्रद संगीत का स्वागत करना चाहता है।

Stanza 6 :—**False pride**—Vanity, conceit मिथ्या दंभ। **In place and blood**—Of rank and pedigree; of high birth and high position (*Cf.* "Boast of heraldry and pomp of

power") पद और वंश (का अभिमान) । **Civil slander**—the habit of backbiting, abusing and spreading malicious reports about one another लोकापवाद । **Spite**—Hatred, malice ईर्ष्या; द्वेष । **Truth and right** — Virtue and justice सद्गुण और न्याय । **Common love of good** —General tendency of loving what is good It may also mean 'the love of common good' by making 'common' a transferred epithet भलाई की सामान्य प्रवृत्ति : अथवा सार्वजनिक कल्याण की भावना ।

Explanation. *"Ring out ... . .love of good"*

With the passing away of the old year, poet will like to banish the useless boasting of rank and pedigree, the habit of backbiting, and mutual hatred, all of which tend to create discord in society and turn against man; in their place, he would like to usher in the love of virtue and justice so that all of us may be inspired with the sense of common welfare and practise in our life.

जानेवाले वर्ष के व्यतीत होने के साथ-साथ कवि चाहता है कि समाज में द्वेष-भाव फैलानेवाले और मनुष्य को विरुद्ध बना देनेवाले पद और वंश के मिथ्याभिमान, पर-निन्दा के स्वभाव तथा पारस्परिक घृणा का भी अन्त हो जाय । उनके स्थान में वह सद्गुण और न्याय के प्रति आस्था के गुण का स्वागत करने को उत्सुक है, ताकि हम सब लोक-कल्याण की भावना से अनुप्राणित होकर तदनुसार आचरण में प्रवृत्त हों ।

Stanza 7 :— **Shapes** — Types; forms प्रकार, भेद । **Foul disease**—All sorts of vices that have corrupted our society or body politics for ages; infectious and distempers घृणित बुराइयाँ अथवा सामाजिक रोग । **Narrowing**—Making us narrow minded and selfish हृदय में संकीर्णता उत्पन्न करनेवाले । **Lust of gold**—Avarice, race for gain of gold or wealth धन की तृष्णा । **The narrowing lust of gold**—Avarice which makes a man utterly selfish हृदय को संकीर्ण बना देने वाली धन-तृष्णा । **The thousand wars of old** — The causes which led to the innumerable wars of history, the age of violence and

bloodshed युद्धो को जन्म देनेवाले कारण; हिंसा तथा रक्तपात का युग। **The thousand year of peace**—The promised millenium. The Bible says that when Christ will rise from death, he will come on the earth as Messiah ushering in a millenium i. e a thousand years of happiness and justice शान्तिपूर्ण सहस्राब्द।

Explanation. *"Ring out .. ..year of peace."*

There are all sorts of vices and hateful diseases corrupting and corroding the body as well as the mind of our society. Let the passing year carry away with it all such diseases and distempers, and let us also banish the greed of wealth which hardens our hearts against our fellow-beings. Let all the causes that have brought about so many wars and disfigured the pages of human history, be rooted out, and let, with the advent of the New Year, the promised golden age, when for a thousand years the world will continuously enjoy virtue, peace and happiness, be welcomed in.

ऐसी अनेक दुष्प्रवृत्तियाँ और घृणित बीमारियाँ हैं, जो समाज के शरीर तथा मस्तिष्क दोनों को ही दूषित बनाती अथवा नष्ट-भ्रष्ट किया करती है। कवि की कामना है कि गत होते हुए वर्ष के साथ-साथ इस प्रकार की समस्त कुचेष्टाओ तथा बीमारियों का भी अन्त हो जाय। हम अपने हृदय मे से उस अर्थ-लिप्सा को निकाल बाहर करें जो उन्हे हमारे साथियो के प्रति कठोर अथवा सहानुभूतिशून्य बना देती है। (इस अवसर पर) उन सभी कारणों का भी मूलोच्छेद हो जाना चाहिए, जिन्होंने अनेक युद्धो को जन्म दिया है, जिन युद्धो के वर्णन से मानवेतिहास के अनेक पृष्ठ भरे पड़े है। आओ, नूतन वर्ष के अभिनन्दन के साथ-साथ हम उस मंगलमय सहस्राब्द के आगमन की भी शुभ-कामना करें जिसका अभिवचन बाइबिल हमे देता है, और जब निरन्तर एक हजार वर्षों तक विश्व में सद्गुण, शान्ति एवं आनन्द का साम्राज्य रहेगा।

Stanza 8 :—**Valiant**—Full of courage physical and moral one who cares not for evils and dangers वीर ; साहसी। **Free**—Independent ; free from bondage स्वतन्त्र ; बन्धनहीन। **The larger heart**—More generous minds having a libearl share of human sympathy अधिक उदार हृदय। **The kindlier hand**—A hand

always ready to help others, a good Samaritan परदुःखकातर; परोपकारी। **Darkness of the land**—The benighted condition produced by bigotry, misery and ignorance. In its place will come, according to the Bible, the kingdom of Heaven on earth, when Christ comes to reign over her अवश्रद्धा और अज्ञान का युग। **The Christ .... to be**—The coming of the Messiah as promised in the Bible. According to the Holy Bible, Christ will revisit the earth along with his saints, and then a thousand years of undroken peace and prosperity will ensue.

Explanation *"Ring in ....that is to be."*

Tennyson, in his '*Ring Out Wild Bells*', prays for the advent of times when men will be nobly brave and free from all sinful tendencies He prays for the time when men will be more broadminded and more sympathetic towards their fellow-beings and will always be willing to extend a helping hand to whomsoever may require their services. The poet, finally, exherts the cathedral bells to ring with all their might and sound the death knell of the darkness of ignorance, misery, and bigotry of the present age, and in its place to ring in the glorious and happy reign of Christ on earth as promised in the Bible.

'रिंग आउट वाइल्ड बेल्स' नामक अपनी रचना में कवि टेनिसन उस समय के आगमन की इच्छा प्रगट करता है, जब मनुष्य सच्चा वीर और बलवान, [illegible] समस्त पापपूर्ण प्रवृत्तियों से अपने-आपको मुक्त कर सकेगा। कवि उस समय के आगमन का इच्छुक है जब मनुष्य अधिक उदार-हृदय और एक-दूसरे के प्रति अधिक सहानुभूतिपूर्ण बनेंगे, और एक-दूसरे की सहायता के लिए प्रसन्नता से तत्पर रहेंगे। अन्त में कवि गिरजाघर की घंटियों से उच्चस्वर से बजने तथा वर्तमान युग के अज्ञान अन्धकार, दुःख तथा रूढ़िवादिता के अन्त की घोषणा करने, उनके स्थान में धरातल पर ईसू मसीह के सौम्य-शासन और आनन्दपूर्ण राज्य का जिसका आश्वासन बाइबिल में दिया गया है, स्वागत करने का आदेश करता है।

QUESTIONS & ANSWERS

Q 1 What are the brief characteristics of Tennyson's poetry ?

Ans See the notes above.

Q 2. What is the main idea of the Poem ?

Ans See 'Substance' above

Q 3 What are the evils that Tennyson wishes away and what are the good things he welcomes ?

Ans. The poet, Alfred Lord Tennyson, prays that the following evils should be banished with the extinction of the old year .—

(1) The old order of things which is no more useful in the changed circumstances.

(2) All what is unworthy and untrue.

(3) Grief for our near and dear ones who are no more, which weakens our minds.

(4) The conflicts between the capitalist and labour.

(5) Outmodish and obsolete laws and customs, which die very hard.

(6) Quarrels and dispute between parties having dis-similar political, economic, or religious views

(7) Poverty, anxieties, sinful tendencies, indifferent attitude towards religion, and sorrowful songs of poets.

(8) False pride of place and pedigree

(9) The detestable habit of backbiting, and the feeling of hatred towards one another.

(10) All story of filthy diseases that destroy the human body.

(11) Avarice which makes one narrow-minded and stone-hearted towards one's fellow beings.

(12) The cause which gave rise to wars and bloodfeuds in the past.

(13) Ignorance that darkens the face of the earth.

In the place of the above, Tennyson would like to usher in the following good things :—

(1) The new order of things that may be in keeping with the altered times.

(2) All what is worthy and true.

(3) Relief to all mankind from age-long miseries and disputes.

(4) Nobler modes of life with more polite and courteous manners and equitable laws.

(5) New songs inspired by hope for the future

(6) Love of truth and right, and love for common weal.

(7) The Millenium, *i. e.* one thousand year of incessant peace and prosperity, as promised in the Bible, when Christ revisits the earth

(8) Man who may be brave and free from sinful tendencies, and also who may be more broadminded and readier to help each other

(9) The time when Christ will revisit this earth.

Q 4. Write an appreciation of the poem

Ans. Refer to the notes above

Q. 5 What light does the poem throw on the life in England when Tennyson lived ?

Ans. Tennyson belongs to the Victorian era when the old was in the process of being transformed into the modern and when scientific outlook had begun to shake the blind faith in religion As is usually the case during transitory periods, when the new order of thing has not yet firmly established itself, the condition of the society at that time was far from desirable The poem provides ample cluse to the state of affairs prevailing during the Tennysonian times. It tells us that the society was steeped in false notions of things and the conflict between the rich and the poor was at a high pitch. The old interests had begun to dwindle but had not completely disappeared and there was bitter hostility between political parties, *viz.* the liberals and the conservatives The manners of the people were not as polite as they should be and laws inclined towards corruption, People were suffering from want They were neither free from anxiety nor from sin. They had also begun to grow indifferent towards religion False pride of peace and pedigree

was rampant, and people indulged in dangerous talks actuated by malice. Human life was not safe from filthy diseases, and men had grown inordinately fond of gold. The mannia of wars and bloodfeuds had not yet died away, and the land was overshadowed with the clouds of ignorance, bigotry and misery. Such was the contemporary life in England when Tennyson lived.

CHAPTER X
PROSPIC
By
Robert Browning

Life and Works of the Poet :—Robert Browning, the life-long contemporary of Tennyson, was born in Surrey in 1812. His education was conducted mainly under his father's eye Later, he was educated at the University College, London There, he was elected an honorary fellow of Baliol and received the honorary degree of M. A. from Oxford and that of D. C. L from Cambridge.

In 1847, he married Elizabeth Barret, the poetess ; and till her death in 1861, they lived chiefly at florence. The union was an ideal one ; for Mrs Browning became a poet of no mean importance. In purity of sentiment, beauty of style, fervid imagination and intellectual power. She is unequalled among female poets From 1846 to 1861 she published only two volumes, Viz *Christmas Eve* (1850) and *Men and Women* (1855); but they contained works which even Browning himself never surpassed.

At Florence, Browning studied medieval history, literature and art, with which all his later works are coloured He lost his wife in 1860, and in the following year returned to London along with his only son. Here he wrote a good deal of verse, which brought him undying fame

Robert Browning was very fond of Italy and its glorious sunshine. His grown up son had also settled in Italy, And so, although principally residing in London, the poet had to pay frequent

visits to his favoured Venice. And it was during one of these visits that he caught cold and died in Florence in 1898, leaving behind him thirty volumes of precious verse. His works are enumerated hereunder :—

(a) His Earlier Poems :—*Pauline*, *Paracelsus*, *Soderllo*, *Dramatic Lyrics*, and *Dramatic Romances*

(b) His Dramas :—*Stratford Pippa Passess*, *King Victor*, *The return of the Druses*. *A Blot in the Scutcheon*, *Colombe's Birthday*, *A Soul's Tragedy*, *Luria*, and *In a Balcony*.

(c) His Later Poems:—*Dramatic Personae*. *Men and Women*. *The Ring and the Book*, *Tlfine at the Fair*, *Turf and Towers*, *Dramatic Idyls*, and *Asolandso*.

Browning as a Poet :—His first poem, excluding his juvenile attempts, was *Pauline*—a long blank-verse monologue It shows clearly the peculiar traits which afterwards developed so strongly —a dramatic turn for expression, a remarkable fluency of verse, and a certain rapidity of thought which later was called 'obscurity', and which rendered his poetry often difficult to understand. Of all the poets of English literature, none seems to have been more misunderstood than Browning This all is due to his extremely abstract though sublime, thoughts on life described in a most dramatic style. His expressions are fraught with a philosophy all his own, which is full of brilliant optimism that knows neither decay nor surrender.

His treatment of nature has nothing particular in it; he is pre-eminently the poet of man, and that too on the side of his soul. Although at times glorying in descriptions of the panorama of nature, he lacks that knowledge and ability to understand the working and harmony of nature which Wordsworth of Shelley possessed Yet Browning is one of the great poets of English literature He was not widely read in his own day, but during the present century his admirers have greatly increased.

As regards the poetic beliefs of Robert Browning, the words of Prof. Young are worth quoting ". His conviction is that the idea is being constantly enlarged, the end towards which we struggle reveals itself as a thing richer and richer as we go on. Life then is a persistent struggle towards an ideal and the whole work of life lies not in perfection but in the efforts

was rampant, and people indulged in dangerous talks actuated by malice. Human life was not safe from filthy diseases, and men had grown inordinately fond of gold. The mannia of wars and bloodfeuds had not yet died away, and the land was overshadowed with the clouds of ignorance, bigotry and misery. Such was the contemporary life in England when Tennyson lived.

CHAPTER X
PROSPIC
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